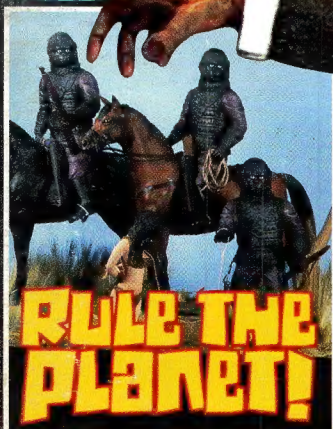


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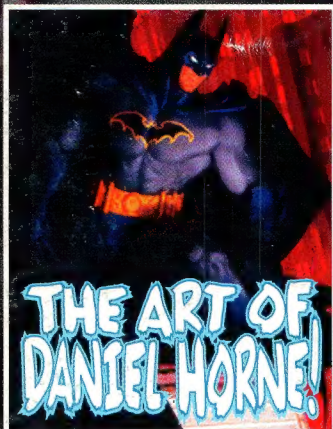


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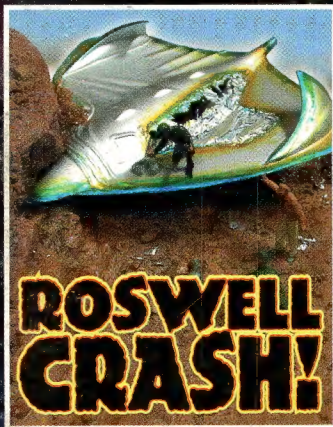
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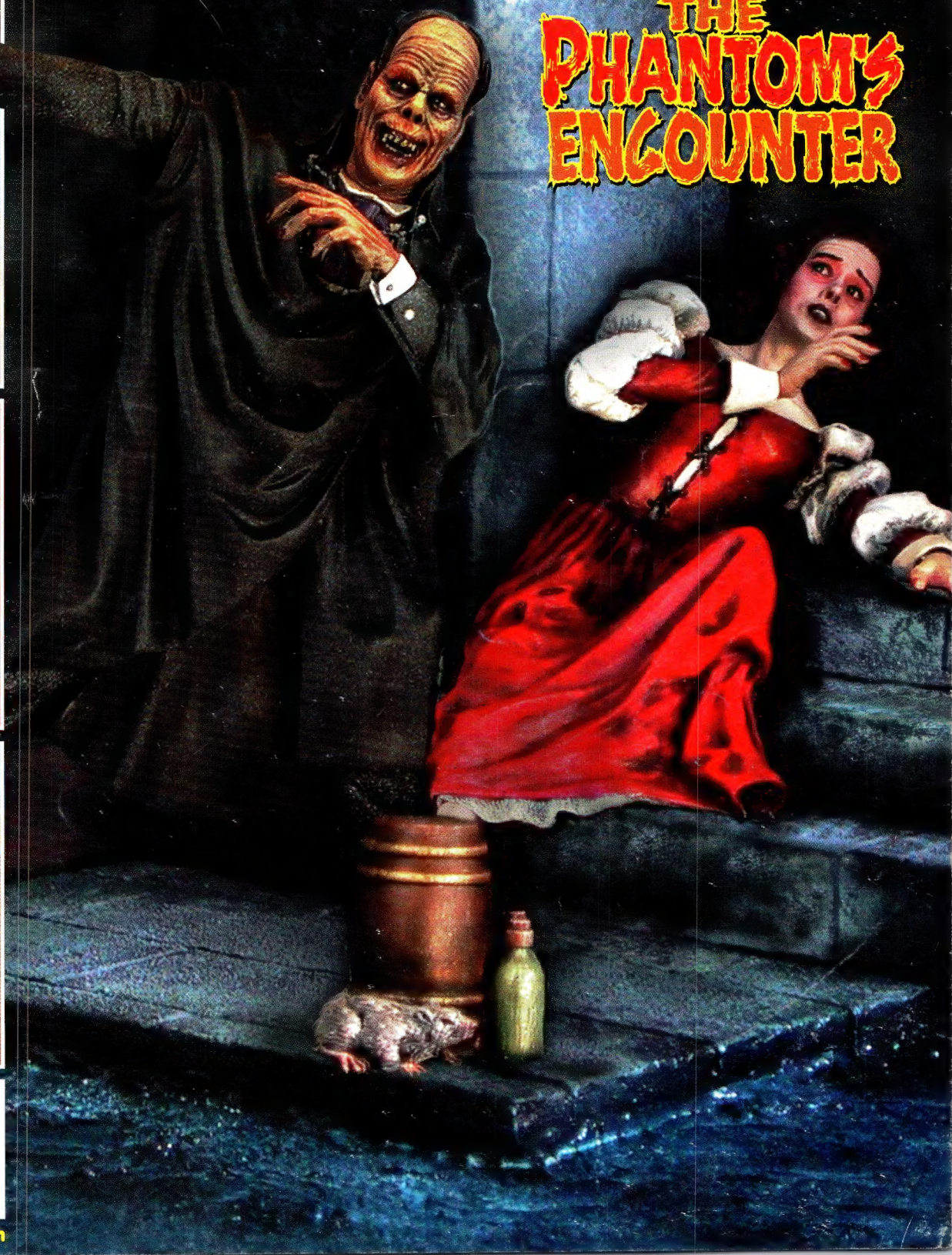
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09



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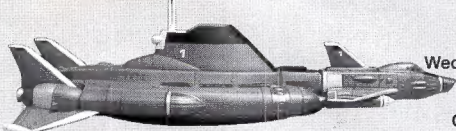
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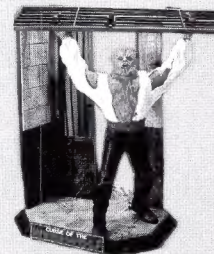
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### Our Three-Fold Mission Statement

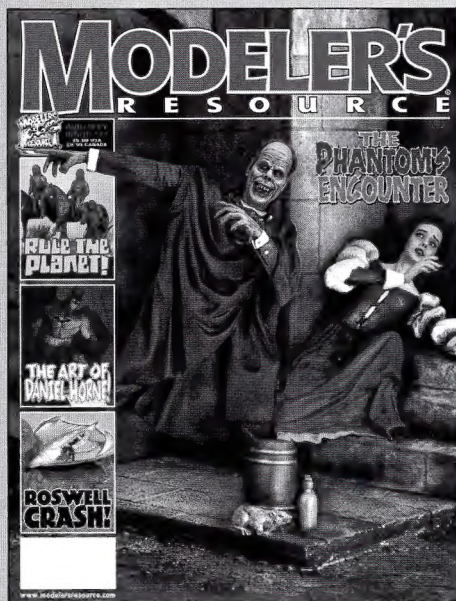
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"For the Sci-Fi, Fantasy, Vehicular & Figure Model Builder<sup>SM</sup>"



# 12

## Encounter!

Bill Craft chases after the latest siting of our friend from the depths, starting on page 12.

Kits pictured built/painted by: Hilber Graf (*Rule the Planet!*), Daniel Horne Porfolio (*Batman™*), Jeff Halpern (*Roswell Crash!*).

Main cover photo: Bill Craft  
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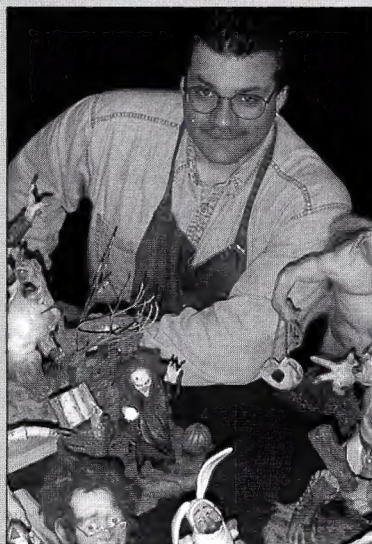
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## It's All Plastic To Me!

with Jim Bertges and a host of new kits that he highlights on his review bench!



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## Daniel Horne

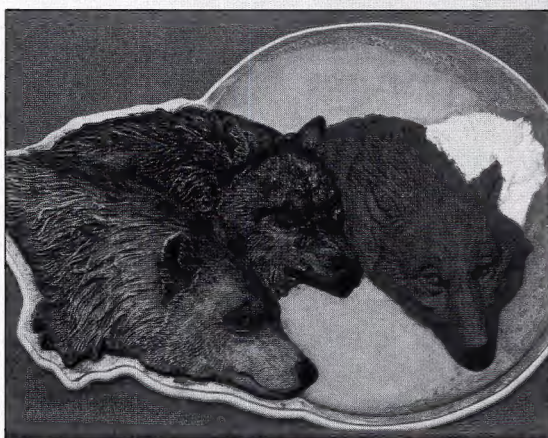
Jim chats it up with this sculptor extraordinaire!



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A

## Steve Perry: Heads Above the Others...

As you read the words above, my guess would be that you probably would have one of several reactions. You're either saying something like: "Are you crazy, DeRuvo?" or, you may be of the same mind in thinking that Steve Perry possesses substantial talent and also tops your list of musical artists. Still, on the other hand, you may be thinking, "Well Fred, you're entitled to your opinion, but personally, I think that (fill in the blank) is much more of a talent."

Regardless of your personal preferences though, you might still agree with me that trying to come to a decision as to what person or group all would think is the best musical artist is impossible, mainly because music is such an individual choice and tastes vary from person to person. The type of music enjoyed by each person is usually a reflection of that person's inner being or personality.

I've been playing drums for over 30 years and what I have realized is that while I can play almost anything that's out there, I just don't want to. To me, some of the styles prevalent today are more than a little boring. Recently I picked up a tape of songs to learn for an impending audition, but after hearing it through, out of the 12 songs on the tape, only two of them held my interest at all. Realizing this, I decided that I didn't want to pursue it further with this particular group. In fact, playing that type of music regularly would not only be boring to me, it would also have become extremely annoying and, as a hobby....if it ain't fun, it's not worth doing!

Regardless of your personal musical tastes though, they're yours and they need no explanation to anyone else. No one else can tell you that you're wrong for what you enjoy musically. Somehow, because of your affiliations and environment on the road that you've traveled in this life, you've adopted certain styles of music that have become part of your individuality. Maybe you've long forgotten why, but you just know that when you hear a song or music in a specific style, it suits you because it speaks to your soul on the level you're in at that point in time.

As modelers, we also carry that same sort of individualism into our modeling hobby. As I've mentioned on previous occasions in this column, there are certain types of models that I prefer not to spend my time in building, so I simply don't. Often we can't pick the specific job we might want, but

there's no reason we can't pick our hobbies and all that it entails. It doesn't matter whether you're into figures, Sci-Fi or vehicles, I'm sure we've all experienced someone treating our preferences as not "real" modeling. Sometimes, our response to such critics is to become defensive. I've done that and maybe you have too. I don't anymore, because I've gotten to the point where I'm not concerned what others may think of my choice in model building (same as with my appreciation of certain styles of music). I feel no need to defend my choices and that's a good place to be at. Whether you build vehicles or Sci-Fi or figures, you will eventually run into someone who will try to convince you that your preferred segment of modeling is not a worthwhile endeavor.

Will modelers ever have one voice? Probably not, no more than those who appreciate music will all agree on one style or artist, but we can get closer to it by appreciating the differences in the many forms of expressions in modeling and what gives each of us an inner sense of satisfaction and accomplishment. When that takes place, then we're on the path to becoming one solid modeling voice.

Enjoy this issue and we'll see you promptly the first week of September!

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## Models On Parade

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Parade" section. Send in the pics!

## Kids' Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

## Advertising on the 'Net?

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## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed "how-to" articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article. Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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### "Mother Superior"

Hi There:

I've been a big fan of MR since I picked up an issue about a year ago from my local hobby store. A faithful purchaser, I don't believe in subscriptions; support your local vendor is my motto. Your choice of topics never ceases to amaze me with just how rich this hobby can be given a little imagination.

As a budding figure modeler with far more ambition than talent, I especially find the "Photocopy It" articles to be helpful, more than worth the cover price all by themselves. Please keep them up.

Unfortunately, while imagination and talent are great, hordes of money seems to be another prerequisite to most of the well-done or larger scale figure kits. I am a soldier with a family, so money is not always readily available. There is one article though, actually two spread over issues 34 and 35, that gave me hope. Mother Superior! My God! What a job! The subject matter combined with Mr. Kellogg's obvious talent has, in my humble opinion, captured the essence of the hobby in her mailed fist. That such award-quality results were achieved without the usual hundred to two hundred dollar base kit only furthers my respect for Mr. Kellogg's creativity.

The Mother Superior exposition was detailed and explained beautifully. It was so informative that it gave me the guts to take a razor saw to a Capt. Kirk vinyl I got cheap on e-Bay. As only my second ever figure kit, a conversion is proving to be tough, but what do they say "10 percent inspiration, 90 percent perspiration."

By the by, do you have an e-mail for Mr. Kellogg? I would love to get his advice on a couple of questions he did not address in MR. Articles like this guarantee that I'll be at the hobby store every issue with a little money in hand for your superior magazine. Keep up the good work.

Mike Bruff, Canada (E-mail)

- We forwarded your letter onto Howard and here is his response:

"Mike, I understand the monetary challenges of being in the military. After I got married (as an E2) my wife and I spent three years on the twin bed I'd had since I was ten. At the time we were stationed in Hawaii and decided to go shopping for a new bed (She had received one too many elbows in the head). Sticker shock BIG TIME! That's when I learned woodworking and stained glass courtesy of the local Army craft shop. That was a long time ago and the monetary fates have been kind, but I still have a hard time coughing up \$150-\$200 for a resin kit. Besides, half the fun is finding a subject that hasn't been

done, creating it and then painting it.

Thanks for the kudos re Mother Superior. I'd be glad to answer any questions you have. She was the fourth conversion I made and you learn from every one. Just do the best you can and enjoy it."

### "Fabulous Magazine"

Good morning! My name is Terry Onda from the cold Saskatchewan prairies up here in Canada. One of the first magazines I got from you was issue #8 and I still have it. With our Canadian dollar so low then and even lower now I wasn't able to subscribe then, and still haven't, but was able to win some back issues on e-Bay. Then around issue #24 or so, I picked one up and then another one at our local bookstore, then they disappeared for a number of issues. Got the local book store to check in and see what they could do about getting you guys back. I'm happy to inform you that we have you back and, hopefully, for a very long time.

Still, because of our yo-yo dollar, I will be keeping up with you and your fantastic magazine at our local book shop.

I used to build models back in the mid-to-late 60s and have started up again; thanks to Polar Lights reissues of old Aurora kits and your magazine I get to relive the fun times I had when I was a kid. I can hardly wait for the Forgotten Prisoner. I still have the original and have redone it, so I will be able to redo it better this time. Looking forward to an article on this kit soon and all the other articles you put in your magazine.

So, have a wonderful year and many more. Thank you *Modeler's Resource*®.

Sincerely, Terry Onda (E-mail)

- Thanks for writing, Terry, and for your perseverance in getting your local bookstore to continue carrying our magazine. As we've said before, we are all for folks supporting their local hobby shops or bookstores when it comes to purchasing this magazine. It's an individual choice for each person.

We have the Forgotten Prisoner slated for an upcoming issue and I'm with you with respect to the many kits that the folks at Polar Lights have issued or reissued! I'm extremely glad that they are around helping to create the strength of this hobby.

### "T-shirts with Logo"

Dear Editor,

I just received issue #39, I was not disappointed. I thought all of the articles were well written and informative. I especially liked the Scooby-Doo diorama.

In your letters section, Mr. Wojcik voiced a lot of good ideas,

one being T-shirts with logos that would let other modelers know you're one of them. Maybe *Modeler's Resource* should take that idea and make it reality.

I look forward to the next issue, thank you.

A. J. King (E-mail)

- Glad you found issue #39 enjoyable! We have actually made shirts with our logo available for purchase a number of years ago. Maybe it's time to do it again. We'll have to see.

Dear Sir,

Could you please be kind enough to send me the address of Cult of Personality because I want to order the replacement head for my Godzilla...?

I just love the Craftbeast's Beastly Behemoth column. I have no computer so I can't go on the 'Net. I'd rather do my business by snail mail. I know I'm asking a lot from you, but be sure that I'll mention *Modeler's Resource* every time I order.

I just received my number 39 of your magazine for my birthday and I love it. By the way, I'll receive "Stuck on You" for my birthday (you know, the one with a Tyrannosaurus and a prehistoric woman). I'll be happy to see a "how-to-do" of this kit in your magazine.

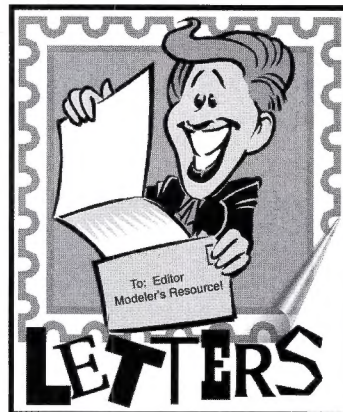
Sincere thanks, Gilbert Gaumond  
(E-mail)

- You can reach Cult of Personality at: Tom Parker, 717 Bedford Road, Bel Air, MD 21014.

### "Don't Be Shortchanged"

I just received issue #39. I would like to respond to Edward's "Hard to be a Modeler", and his is not the first such letter I've read regarding his frustration. I too was like him after I picked up my first issue of *Modeler's Resource* #12. I sent away for catalogs, free or purchased. Wait weeks upon weeks (months sometimes, waiting for printing) for these catalogs. When I would order a kit, "sorry sold out", but it's just a model, boy did I learn fast about these new items called "Garage Kits."

My heart sinks when I read the words "I don't have or want a computer." This is why I was and they are at wit's end. YOU DON'T HAVE TO OWN A COMPUTER TO GO ON LINE! I started with Web TV (very cheap compared to some of the resin kits I purchased). Like the VCR that is used to play Model Mania, it hooks to your TV. I sat with a wireless keyboard and entered a world that is unbelievable. Endless sites on-line by model builders who love to show you their work from all over the world. Sites that have one photo and



others that have twenty-five different poses of one kit. Go to the people who bring you "Model Mania." They have a ton of links to all kinds of model sites. That's where I started a while back, and those links lead to other links, on and on and back again. I'm still finding new "Galleries of Kits." It seems endless. Let's not forget that *Modeler's Resource* is also on-line.

Making twenty calls nationwide, (ouch\$\$) and no luck on Model Grafix (unless you want 30 issues). I received my current issue last week from Hobby Link Japan for \$6.25. I just added it to resin kits I'm buying online from them. When you do a phone order, the person still has to enter your order in the computer. The on-line orders are already in the computer. I buy kits from one end of the states to the other. I also purchase from Japan, Hong Kong, Germany and England. The people I deal with on-line for kits are friendly and very helpful to no end. (I'm sure there are horror stories also, but I haven't had any yet.) Most will send me the tracking number so I can follow my orders on-line, which us very helpful when it's stateside or from overseas.

To the Edwards out there, you can go on hating computers, that's fine. Stop complaining and purchase a Web TV or some other brand. Get on-line and see what you're missing. The modeler's sites are great (these people love to share what they know). You want lots and lots of pictures or to buy hard-to-find items? It's right at your fingertips! It's endless. You're only shortchanging yourself by not going on-line. 'Nuff said.

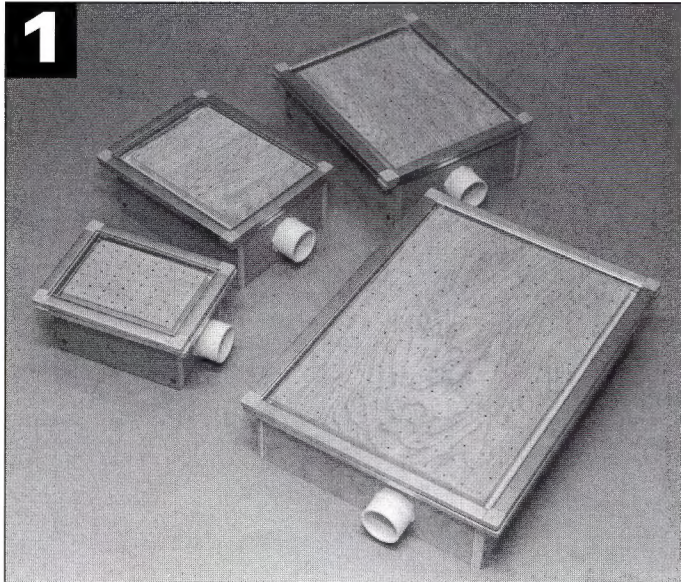
Jerry Lenz (E-mail)

- Thanks for writing, Jerry. Some have difficulty dealing with the computers at all. For others, ignoring them is their preferred way of life. I spend about six to eight hours on my computer daily and my business wouldn't exist without one. Sometimes, I wouldn't mind going back to the good ol' days before we became so dependent on them. No turning back now, though...



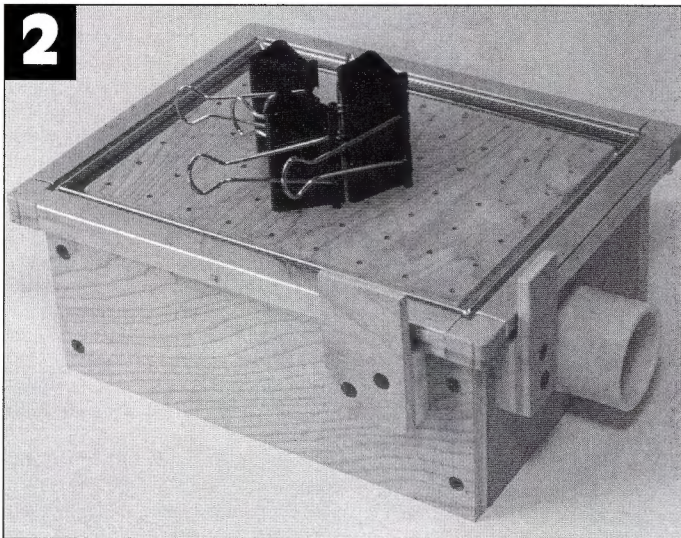
# The Manly Art of Vacuuming!

with Fred DeRuvo



**W**hat do you do when you're building a model and the canopy or windshield just doesn't look real because the one that came with the kit is too thick, causing it to appear out-of-scale? We all know that oftentimes, the canopies and/or windshield parts included with many kits today (and yesterday) often appear way out of scale because of the injection-molding process. It would be nice to have a bit more realism in that area when it comes to many of the kits that we build.

Well, if you don't have a vacu-form machine, it's difficult at best to replicate that canopy. More often than not, vacu-formers tend to be priced on the high side. This is usually due to the fact that many of the commercial types include a heating element and/or a built-in motor, which creates the suction necessary for rendering that windshield.

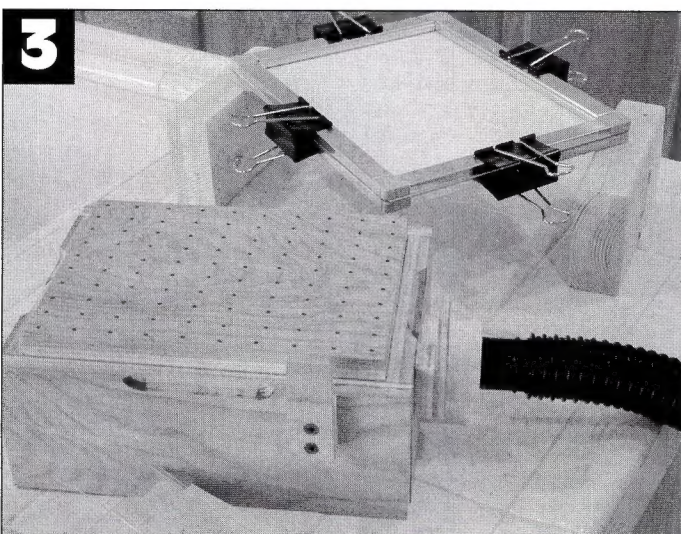


**The Kingston Vacuum Works** is a company that has created a line of tabletop vacuum formers that are very affordable (*photos 1 & 2*). What makes them so is the fact that the heating element and motor are not included with their products. The modeler supplies both, in the form of an oven and vacuum cleaner. The good folks at Kingston sent us the one shown in *photo #2* and asked us to give it a whirl. We were happy to do so.

Now, let me explain at the start that except for having a toy vacu-form set that most kids had when they were children, I've never used any type of commercial vacuum former. This being the case, I was a bit apprehensive at first, but I was surprised at how quickly and easily everything fell into place.

Like any good modeler, the first thing I did was look over the instructions that came with the unit and found them to be rather, um...*short and sweet*. This could either be good or bad depending upon your own particular level of confidence! However, I decided that these folks most likely knew what they were doing by producing something that the average modeler could utilize and if they believed in me and many like me, I wasn't about to let them down! (When I say "average" by the way, I'm not talking about level of modeling expertise. I'm referring to how often a modeler might have use for a unit such as this. Your average modeler might not have too much consistent use for his/her own personal vacuum former, yet at the same time it would be great to have this handy for just those times when having it would be a great benefit and for these prices - \$98 to \$199 - it's hard to go wrong.)

Anyway, the instructions were quite simple (and I'm quoting almost verbatim from the instruction sheet): 1) Prepare the equipment near the oven (*photo 3*). 2) Pre-heat the oven to 300°.





3) Place the original pattern on the work surface. 4) Clamp the plastic in the frames, placing it in the preheated oven (*photo 4*). 5) When the droop is pronounced, quickly transfer the frames to the work surface. 6) Turn on the vacuum cleaner while pressing the frames to the work surface. 7) Done! Turn the vacuum cleaner off. The unit also includes two short pieces of 2 x 4s to use in the oven so that when the plastic starts to droop, it won't droop onto the rack (also *photo 4*)!

Okay, here's how it works: The vacuum hose gets hooked up to the outlet tube on the side of the vacuum former. I opted to use my shop vac for this, although other types of vacuums would work just as well. You want something that can produce a decent vacuum so the more powerful the motor, the better.

A sheet of plastic is placed between the two light metal frames and then clamped together on each of the four sides (*photo 4*). The directions say to leave the plastic in the oven for 90 seconds at 300°, however, this is relative. It depends upon your oven essentially, so you'll want to practice and keep your eye on the plastic through the oven door window! It can go from looking like a placid pond to having a droop the size of the grand canyon in a matter of seconds!

Once the plastic has been heated up enough, quickly remove it (wear oven mitts or use pot holders) and then place it carefully over the part that you are trying to replicate. At the same time you do this, you'll need to switch on the vacuum cleaner, so you'll need to do this with your foot. If you have a friend help, they can turn on the vacuum cleaner and you can concentrate on correct placement of the frame to the unit. You'll note in *photo #5*, two guides are shown which help line up the frames. As the vacuum cleaner starts to suck away, gently, but firmly place the frames down on top of the part and presto, magico! There you have your new part (*photos 5 & 6*) in a much more realistic scale than the original, if it was injection-molded.

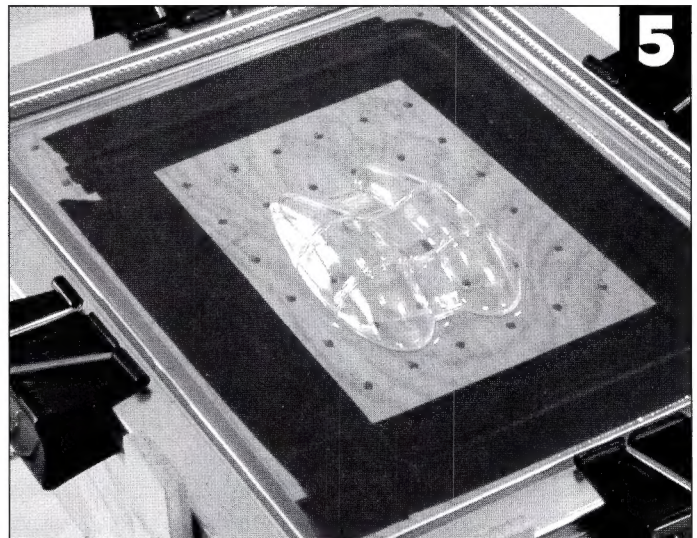
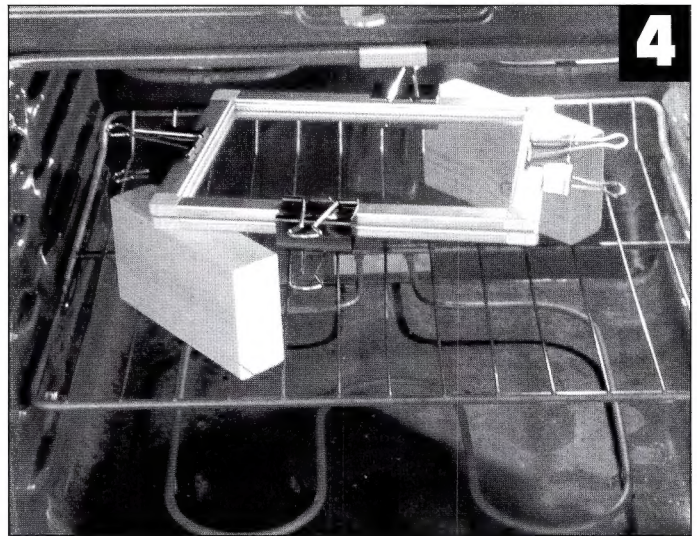
Now, your Futura can have front and back canopies that look in scale with the rest of the car! There are plenty of plastic sheets included so you can relax and make a few mistakes as you get used to the process of vacuum forming. Interested? If so, contact:

**The Kingston Vacuum Works**  
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**<http://www.warmplastic.com> • [info@warmplastic.com](mailto:info@warmplastic.com)**

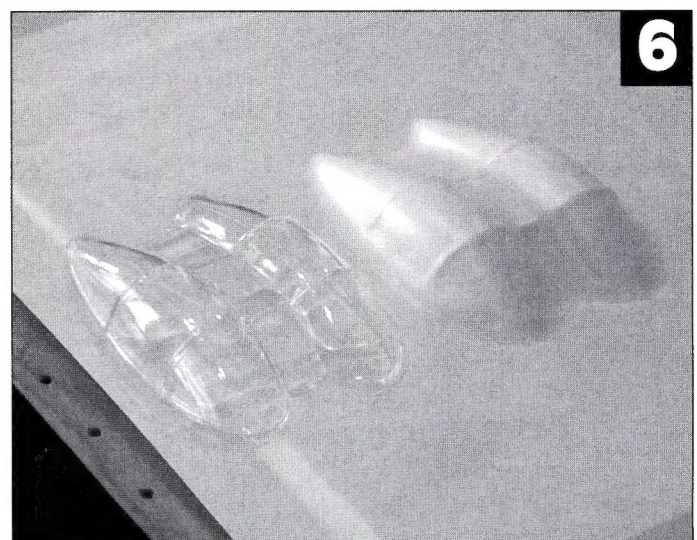
**You can order your unit securely on-line with  
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• Tell Kingston Vacuum Works you saw it in MR! •

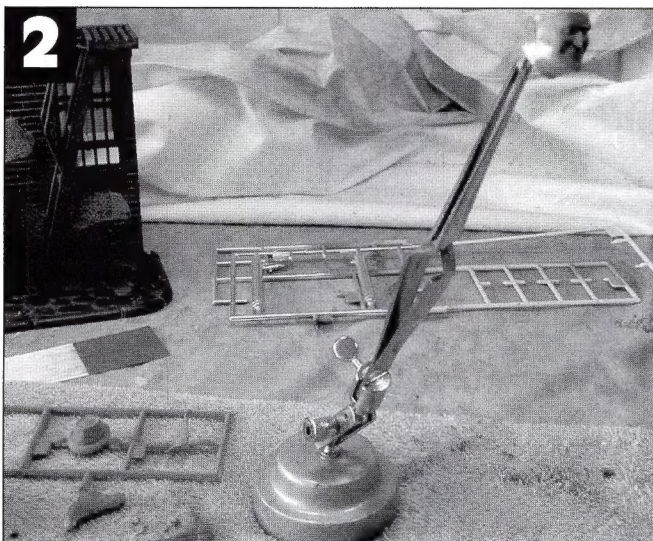
*In the photo on the immediate right, we vacuum formed the canopy that came with the Revell Futura kit using a sheet of white plastic included with the unit (so that it would show up better in the photo). There are two thicknesses of white plastic included and plenty of sheets of both white and clear plastic. Have fun, experiment and get comfortable during your experience-gathering period.*



*Tape covered many holes not being used due to the size of the part. This allows for greater suction.*







# Goodies & Gadgets

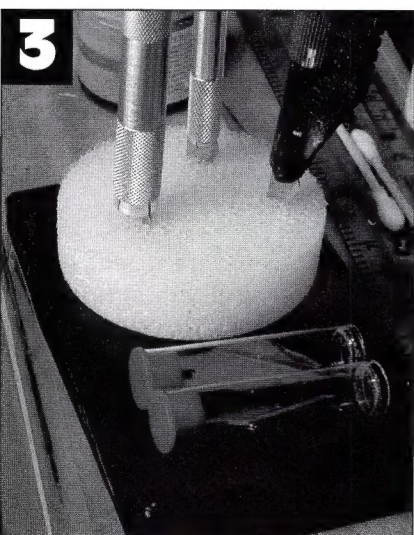
with Fred DeRuvo

**I**t's time for another episode of "Goodies & Gadgets" for the modeler in you! Many of the products highlighted in this outing can be located at your friendly, local hobby or craft shop so if anything strikes your fancy here, check with your local shops.



Most of the time, when you think of a tool that you routinely use to cut or trim parts off of the "sprue" or parts tree in an injection-molded kit, or to trim the flashing from a resin part, you most likely think of X-acto™. There's at least one other company (actually, there are a number of companies) that creates many of the same type of tools that hobbyists utilize in their craft. **Excel Hobby Blades Corporation** ([www.exceltools.net](http://www.exceltools.net)) has been in the business of making fine products for the hobbyist for quite a number of years and takes great pains to ensure the effectiveness of every product they produce.

We recently receive a number of these fine products and decided to give them our "field test" to provide you with a brief report on their effectiveness and utility.



Normally, when we have published a "Goodies & Gadgets" column, we've included a variety of products, but this time out, because we received such a large supply of products from one company, we decided to group them all together in one column.

First up (*photos 1 and 2*) is the holder. As you can see, this particular holder clamps onto the base (and can be removed) and positioned so that the piece you're holding can be viewed (or airbrushed) from a variety of angles, without touching the piece with your hands. Once the painting is done, as in the case of Dick Tracy's head/face, the piece can be left until it is completely dry before moving.

**Photo 3** highlights the hobby knife holder. How many times have you searched for a hobby knife only to come up empty? That won't happen with this holder. What's nice about it is the fact that you can simply leave your hobby knives blade down into the circular Styrofoam™ base and they are safe. (Caution: you'll either not want to use this if you have small children who can get to the items on your workbench, or place it high enough so that small fingers and hands can't get near them!)



Up last, for this installment (*photo 4*), are a number of different sized forceps, which work well to hold parts while you paint them. Because of the "locking" grip, parts are safely held while you go on about your building and painting business and they don't move until you release them.

See anything interesting here? If so, remember the name: **Excel** and check their tools out on the Internet or through your local hobby/craft shop.

Check back next time for some other useful things we call, *Goodies & Gadgets!*



## FACT FILE

BOOK REVIEWS BY:

Fred DeRuvo

• 160 pages •

ISBN # 3-933510-46-5

SRP: \$24.95

Written by:

Jörg Buttgereit

Thomas Ecke

Rainer F. Engel

Available through:

Diamond Comics

(Check with your local comic bookstore for availability)



On the  
Shelf

The book, *Nightmares in Plastic*, by Buttgereit, Ecke and Engel, is one that you will undoubtedly want to add to your current collection for a number of reasons. 1) There are plenty of color photos of kits! 2) The authors provide a multi-lingual approach to not only cataloging much of the history within the figure modeling industry, but do their best to provide a more intimate look at some of the monster models that we have come to know and love down through the years.

The book sets its tone with "Magic Movie Moments Preserved in Plastic..." and moves quickly on from there, highlighting the impact that Aurora made on the industry.

At first glance, it appeared that the book was written half in German and half in English, so I thought I was going to need the services of my German-speaking wife to get a glimpse into the non-English chapters. However, at closer inspection it became apparent that each chapter was written twice; once in German and then again in English! What threw me off was the fact that completely different photos were used in each chapter making it appear that they were new chapters, but that is not the case. Speaking of photos, the authors have aggressively chosen photos that haven't been highlighted much in the past dozen or so years. While you will most assuredly recognize some of the characters shown, there are many that will make you go, "Oh, wow, I haven't seen a good photo of *that* kit in quite some time!"

The chapter on Aurora and its impact on the modeling industry comes up quickly. This particular book does NOT

criticize Aurora. In fact, the authors make it plainly known that Aurora deserves all the credit in the world for not only creating a side of modeling that very few at the time thought would really take off, but beyond this, acknowledges that the impact and effect Aurora has had on modeling still exists in today's modeling market. Personally, I always find it amazing that there are those within the modeling industry who tend to thumb their collective noses at this company as if we would have garage kits or other plastic figure-related kits today if they never had existed! That's laughable. It's easy to sit back and criticize those Aurora kits of old (the likenesses are slightly off in some cases; the parts don't fit together all that well in others), but let's be truthful about it; the fact that ANY figure modeling exists today in any form is testimony to the fact that Aurora existed, period. It's funny how age is suppose to induce more in the way of wisdom and graciousness, yet too often, it simply espouses egoism and stupidity. Woe to those who think they are self-made, instead of realizing that they simply stand on the shoulders of Aurora itself. Ah, but I digress...

"Garage Kits: The New Breed of Model Kits" chapter offers insights into some of the movers and shakers within the industry as it exists today.

*Nightmares in Plastic* is a worthwhile book to include in your favorite reading. We highly recommend it and would like to publicly thank the authors for producing it and bringing the background and history of modeling into the light once again.







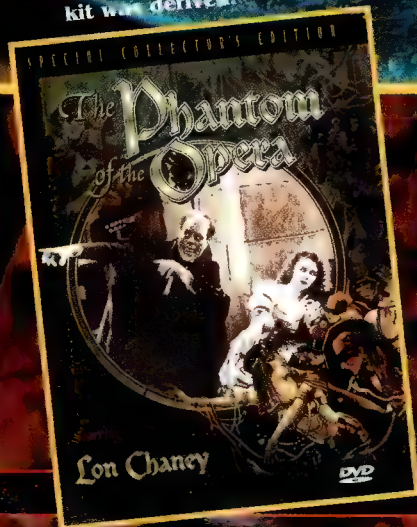
**FROM  
THE  
LAIR  
OF THE  
Craftbeast**  
With  
**Bill Craft**



# THE PHANTOM'S ENCOUNTER



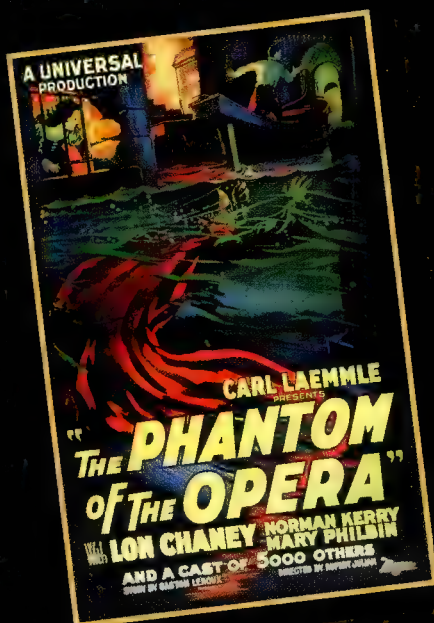
The cover of the DVD box also featured the scene from which the kit was derived.



Before I get started, I would like to say that I was never a big fan of Lon Chaney's, "The Phantom of the Opera." I am not a fan of any "Phantom" film for that matter.

Fred DeRuvo had asked me if I was interested in doing an article on Monsters In Motion's newest, Jeff Yeager piece, based on Chaney's version of "The Phantom of the Opera." From a kit-builders standpoint, I was intrigued with the kit. It was a two-figure diorama that not only had Lon Chaney as the facially scarred madman, it also had Mary Philbin as the terrified Christina. A lot of extra display pieces, such as a gondola and rats, also made this kit inviting. I knew right then and there that it would be necessary for me to bone up on this movie. If anything, to get in the proper mood to build this kit.





So, off I went to my favorite DVD emporium and lo and behold, there it was. The cover art even had the pose that the kit was based on. I got the disk home and fired it up. Wow, what a movie. I can only estimate that I had not seen this film in 30 years and totally forgot just how the movie played itself out. It was like watching it for the first time, since I didn't really know what was going to happen next. I now have a better appreciation for this film and the film's characters.

Now that my bi-monthly confession is over with, I can get back to what I do best, playing with models.

This kit comes in 20 standard pink M.I.M. resin parts. Man, I hate pink-dyed resin. Unless it is a chick kit, forget it. Give me pure white resin any day. Anyway, the kit was really clean and required only a minimal amount of cleanup work. Most of my time was spent smoothing out the seam lines.



## BASE RENDERING. FIRST PHASE.

I began with rendering all the stonework on the massive base sections that included the floor, angled column and steps. I base-coated the stonework with black and then gave it a generous drybrushing with medium greys and white. Dark green was then drybrushed on the areas of the stonework that would eventually butt up to the water's edge.

I had already decided to expand the base, so it was necessary for me to figure out ahead of time just exactly how I was going to accomplish it. The first ingredient to my puzzle was a ten-by-twelve-inch piece of pine with routed edges to serve as the foundation. I had to determine just where the resin base pieces would fit on it the best, making sure that I leave enough room for the gondola and the additional walls, which would come later. Once I had the parts traced out, I glued them to the floor. I didn't glue the step section to the base because it has the Mary Philbin character attached to it. This was a bit of an annoyance since I had to wrestle this solid chunk of resin when I began rendering the figure.

With the step section placed in position and NOT glued down, I began to think about how I was going to sculpt the water that would butt up against the floor, steps and column sections.

Woodland Scenics Flex Paste was my compound of choice for the water rendering. It is a thick paste material that can be sculpted into almost any type of terrain. Water being the terrain in this case. It is important not to make the waves too big since we are not dealing with surf here.

This is an underground sewer/dungeon type of water. I made long circular stokes in the paste with just a bit of splash against the impact zones of the stonework. A good 24 hours of drying time was needed before I could render this material.





## BASE ACCESSORIES.

I rendered the gondola with a wet streaking effect with colors of Burnt Sienna, rust and black to achieve a nice wood-grain effect.

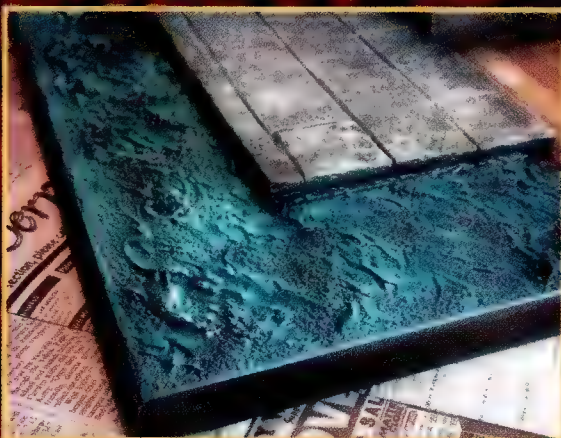
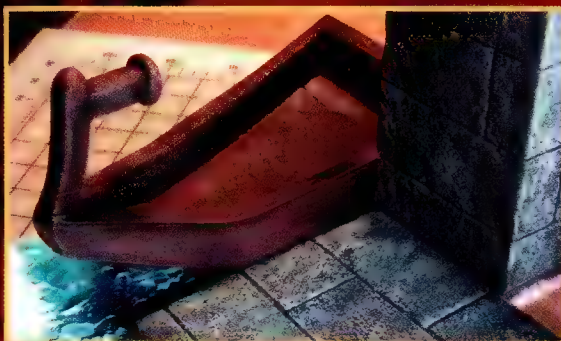
Transparent Shading Grey was airbrushed into the recessed areas of the gondola for shadows. I kept the colors of the boat muted so that it would not contrast with the main figures.

The rats were first rendered black and drybrushed with grey with pink feet and red eyes. I rendered the bottles and the barrel with subdued colors of greens and browns. I didn't want the items to stand out by being too bright. It would distract from the main figures, so I kept these colors muted as well.

## BASE RENDERING. SECOND PHASE.

Getting back to the water, the Flex Paste, which has now dried, was ready for rendering. I started with Golden's Transparent Turquoise (Phthalo) and airbrushed the paint in a single direction across the sculpted water. This method leaves exposed white areas on the opposite side that the spray did not reach. Transparent Shading

Grey was next introduced against the edges of the stonework for a nice depth-perception look. A gentle misting of the Trans Grey on the white side of the water finished off the water. Now when you turn the base and look at the water, you have a nice contrasting effect happening.



## MARY PHILBIN.

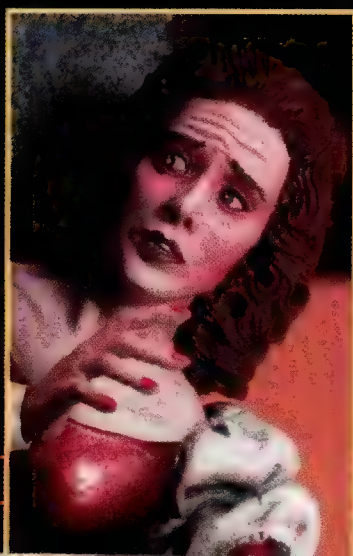
I gently lifted out the step section of the base to render the Mary Philbin character. Alrighty then. This is a black and white film with tinted scenes except for an amazing color sequence. I had no color reference point for Mary's attire so I just made up my own colors.

I began by antiquing the figure with black stain.

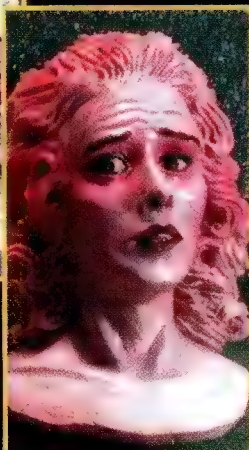
After wiping away the excess, I rendered her dress in scarlet red with white undergarments. An application of gold rub over the red for a nice shiny effect. Transparent Shading Grey blended all the areas of the folds nicely and gave me a nice contrast.

I decided to handle the skin tones of Miss Philbin in a very pale manner. After all, she is frightened to death and all the color had left her face. I mixed Burnt Sienna with white for this application and airbrushed it on. I then added a bit of red and applied that over selected recessed areas. For Mary's hair, I mixed black with a bit of rust, followed by a drybrushing of rust, toned down with white.

Now that Mary was completely rendered, I glued her and the stair section to the base.







## LON CHANEY, THE PHANTOM.

The first thing I had to do was pin the feet to the main body. The Phantom's clothes were rendered black with a light splatter of grey from the air-brush on his pants and exposed coat. The cape was misted in an off direction with white, which was subdued

with Transparent Shading Grey. I then rendered the shirt collar and exposed shirt cuffs in white. I gave Mr. Chaney a dark purple-red bow tie.

According to the dialogue title card from the film, the Phantom's face was described as, "being yellowish flesh over a bony face." Alright then, who am I to argue with that? I started Chaney's head with an antiquing of black. Transparent yellow was next applied as my base color. I then introduced Transparent Quinacridone Red in the recesses, especially in the eye sockets. Then a light drybrushing of white to pop out the detail. I was also rendering the hands at the same time I was doing the head.

I kept the head lighter in contrast to the hands. It looked really neat that way, since the Phantom's face was the more disfigured portion of his body.

I rendered the hair black and drybrushed grey over it to bring out more detail. The gums were painted dark pink with dark red and black in the recesses. The teeth were made dirty yellow with accents of orange. I made the pupils pitch black against a yellow-white eye background. A simple white glint on the corners of both irises finished off the eyes.

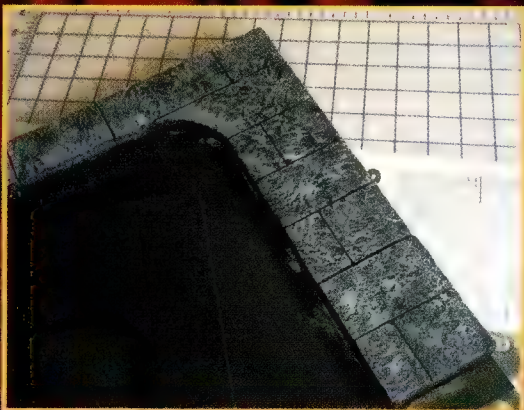






## BASE RENDERING. THIRD PHASE.

This kit demands an enclosure of sorts to give it a dank underworld look. To this end, I decided to wall up the left and back sides of the base. I began with a 1/4-inch-thick piece of black foam core. I cut the two sections to match the height and width of the base. I also wanted to have a continuation of the stonework already present on the kit. I then used 3/8-inch-thick pieces of dense Balsa Foam to simulate this. This is the hardest grade of Balsa Foam. I measured out the stone block dimensions on the resin pieces and marked them off on the Balsa Foam. I even matched the overhead resin arch and applied that to my two walls.



I used a small metal file as my grout digger on the foam pieces. Now I wanted to simulate the texture of the resin walls. After a bit of pondering, I went out into my backyard and gathered a few rough stones. Using a hammer, I began to tap the stones against the Balsa Foam. Using different textured stones and rotating them as I went along, I was able to achieve a natural stone-textured wall and more importantly, match the resin pieces.

Now all I had to do was glue the carved sections of Balsa Foam on the foam core. I used wood glue for this purpose. My next task was to match the painting process I had done on the resin pieces. Once this was completed, I propped up the walls and glued them to the base. What a difference those walls made.

## FINISHING TOUCHES.

One of the last steps involved with this kit was to give it a generous coat of flat sealant. Once dry, I went in with a hi-gloss glaze and coated the entire water area. As far as the figures are concerned, I used the same glaze for the eyes and mouths on both figures.



## FINAL THOUGHTS

In the end, I found a new respect for Lon Chaney's version of "The Phantom of the Opera." It just goes to show you that it is possible to teach an old Beast, like myself, a new thing or two.

This is a wonderful kit and I highly recommend it to anyone who loves this film and its characters. Do I dare say that this may be a quintessential piece? You be the judge.

"The Phantoms Encounter" is available through Monsters in Motion. Check it out.







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With  
**Bill Craft**  
**EXTRA!**



# AQUALAR

Welcome one and all to another one of those wonderful painter's kits. What I mean is, from time to time a kit comes along that challenges you to a workout in color. This creature is not from a film or comic book, so there is no right or wrong way to render it.

The creativity of an individual's style is what will make this kit a personal exercise in modeling.

Dave Britton worked on this sculpture during a three-year period. The kit required a six-piece mold to produce. It is gargantuan in size and thank heaven, it is hollow cast. There is detail everywhere. A drybrushing feast awaits.

According to Dave, Aqualar is a creature from the alien water planet of Aqualaria 5. Check out the kit for more details on this critter's story.

The one thing I wanted to stay away from while rendering this kit was the temptation to do the beastie in greens. It was hard to resist, but I wanted to come up with something different.







1. I began my journey of discovery by applying black antiquing stain over the entire piece.

2. Transparent Yellow is applied to the fan-like fins and quasi gills, as well as to the bony areas on the chest.

3. Transparent Red Oxide was then applied to the remaining areas while overlapping the yellow a bit. This gives color depth when you lay one transparent color over another.

4. Transparent Quinacridone Red was then airbrushed under the jaw and neck in the fleshy areas. The color was also applied around the eye sockets. A gentle misting of the color was also applied to the face.

5. Transparent Pthalo Blue was introduced via the airbrush on the nodgels on the side and rear of the head.

6. Transparent Naphthol Red was airbrushed on the top nodgels of the head as well as the solid tendrils of the gills. A light misting of the color was used over the thick plates on top of the head.

7. Next up was the dry brush attack on the bust. White was my color of choice to really pop out the highlights. Transparent Shading Grey was next applied in as many recesses as I could find. The definition of colors was really taking shape. A gentle misting of white followed to knock down all the colors a notch.

8. The teeth of this beastie were rendered by creating a mixture from white, dark flesh and orange. The rendered teeth were then airbrushed at the base with Transparent Raw Umber Hue.

9-12. I really wanted to create some bizarre alien eyes for our beastie. I started by misting the eyes with opaque white, followed by Transparent yellow. I retrieved an old artist template for circles and used that as my mask for airbrushing on opaque green for my four individual pupils. I then added a pattern of small white dots around the pupils for my finishing touch.

Now all ya gotta do is spray the critter with sealant. I used flat on the main head areas and hi-gloss on the neck, top head nodgels and eyes.

Aqualar is now ready for your trophy room. This kit gave me an excellent workout and would probably do the same thing for you.

This kit is available for \$200.00. If you wish for a rendered version, then the cost is \$400.00. For more information contact:

Dave Britton  
Headhunters Studio  
690 SW 4th St.  
Ontario, OR 97914  
(514) 889-6275

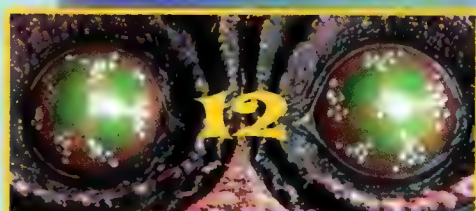
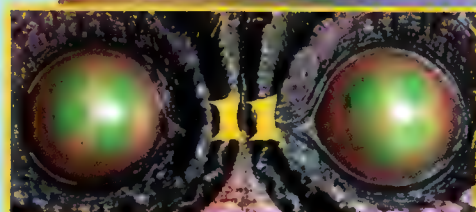
<http://headhuntersstudio.com/>



Questions or comments:

Bill Craft  
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Sunland CA. 91040

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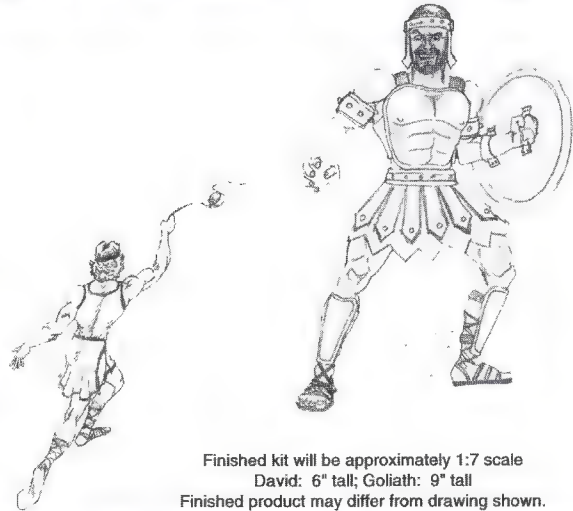


The bigger they are...well, you know.

# DAVID & GOLIATH

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Finished kit will be approximately 1:7 scale  
David: 6" tall; Goliath: 9" tall  
Finished product may differ from drawing shown.

<http://www.modelersresource.com>

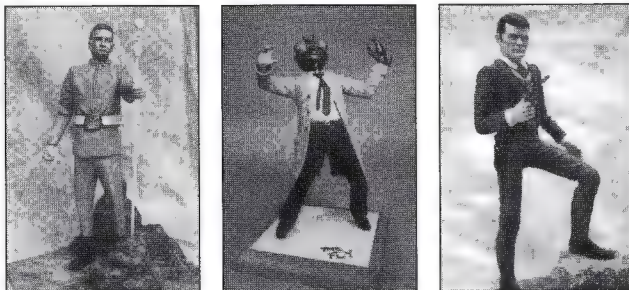
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# Just a Model Citizen...

with Norm "Kitman" Piatt



**W**ho may you ask is the Model Citizen? That would be Rob Mattison: Creator, Producer and Star of Model Citizen, a Public Access TV show in Wisconsin. Rob has taken on the responsibility of producing the airwaves' only true model building show. Rob takes the viewer through the creative process of model building, painting and converting in vinyl, plastic and resin. Model Citizen is the "New Yankee Workshop" of modeling. A working classman, Rob's style is reminiscent of Norm Abrams, with plaid shirt and jeans and easygoing manner. Rob treats the viewer as an equal as he and co-host, Chris Gierke and technician, Troy Gierke, take you on a modeling journey each episode. The show is educational, fun, artistic and just plain cool!!!

Model Citizen offers us inspiration. In each episode, Rob and Chris show the viewer step-by-step instruction in diverse topics as Monsters, Superheros, Sci-Fi, Dinosaurs and Spacecraft Vehicles. Each episode offers something new for the viewer to learn and appreciate. Rob and Chris each have their own segment in the show and demonstrate their skills, displaying techniques and give tips on model building. They usually build and finish the subject within the episode's time. They have had guest stars and have done filming at model shows. They have interviewed people like Wayne "The Dane" Hansen, Mike Parks of Mad Labs and Larry Johnson of Action Hobbies.

Here's a bit of modeling background on the guys: Rob has been perfecting his modeling skills since a young boy growing up on model building. To quote "I built my first model, the Glow Dracula back in '69 - '70 and never stopped building and painting Monsters and Dinosaurs,

except for a period in the late 70s and early 80s, when all I could get to paint were lead figures for the lack of models. Thank goodness for Billiken, Horizon and Screamin (and other earlier companies). I found the hobby again and got into it big time."

A self-taught artist, painter and sculptor, Rob has put his talents to good use in creating the Model Citizen TV Show. For Chris, his modeling background goes like this. To quote: "I've been in the hobby for 7½ years now. I'm a late bloomer. I didn't get going until I was 20, but that doesn't mean I love the hobby any less than anyone else. In fact, Rob was the one who got me going. He was working at a local comic store when I happened in one day and noticed these magnificent 3-D rendering of some of my favorite comic hero's. They were the Horizon kits. I talked to Rob about them for a while, and next week my parents went in and brought me the Venom model and it's been gung-ho ever since." Being somewhat self-taught, Chris says he's picked up a lot of good advice from *Modeler's Resource* and other magazines as well as modeling videos. He found out little things here and there along the way. "That's one thing I love about the hobby; there is really no wrong way to do anything. It allows you to expand your imagination and creativity."

Let's talk to Rob, Chris and ask some questions about the show and get some opinions on the hobby from them. Hey guys, I've watched several episodes of Model Citizen and I really enjoyed it. Not only did I pick up on a bunch of new techniques, I got to see some really great models. The gallery segment is really cool. I like how the camera works around the model and there are excellent choices for back-





ground music. The fact that you do diverse subjects is cool too.

**MR:** *Would you tell us when and how the show originated?*

**RM:** Back in '95 some friends and I were attempting comedy on our local Public Access channel. One week we didn't have any plans, so I built a Plymouth Prowler, I edited it. It turned out to be only 13 minutes long, so I put it up on the shelf until I could add to it. 3½ years later I pulled it down and showed it. A couple months later a friend, Aaron Diede, asked why I wasn't doing a model show? He said he would help with it so.....In the first episode all you see is my hands and hear me as I build a Polar Lights Snap Dragon and add some painting touches. We got Chris to come on for episode 2 and within a couple of months Aaron saw the show was in good hands and went off to pursue his music career. Along with Chris came his older brother, Troy, who is our Tech Engineer. We all direct, edit, host (except Troy) and do whatever it takes to get the show rolling.

**MR:** *What is it like producing and starring in your own TV show?*

**RM:** I figure, I'm 38, have 3 kids and I'm balding; what do I have to lose?! Except my dignity, and my wife promised to let me know when I cross that line!

**CG:** It's cool that the main thing we set out to do was spread the word about modeling and to have fun. I hope that comes through in our episodes.

**RM:** Also, producing as a team makes it a lot easier than trying to do it alone. We all take turns and do what it takes to get Model Citizen on the air. Troy is our tech guy. He got into Model Citizen because of his love of electrical gadgets (editors, etc.). He wanted to learn how a TV station worked. He has no desire to be in front of the camera, but without his help we would not have accomplished a fraction of what we've done.

**CG:** We are not a polished TV show; not by any means. We are all still learning. We have no budget and the kits we build are from our own collection.

**RM:** We have a long way to go, but we are just three guys having fun at what we love to do...build models!

**MR:** *How long does it take to produce an episode?*

**RM:** If the episode is a one take segment, like the ones we







are currently working on, we can get about four episodes done in approximately 12 to 16 hours. On the other hand, if it's an edit job with interviews and separate shots, it could take 12 hours to complete one episode. Our goal is to have a new episode each week (we currently do one a month) in the very near future and we're doing all we can to make that happen. If anyone wants to contribute to the show, e-mail or get in contact with us with the addresses provided.

**MR:** *What impact do you want to make on the modeling community?*

**RM:** We just want to see the hobby grow. So, if we all do what we can to promote the hobby, maybe it'll stay strong or even gain in popularity. There are a lot of us who love this hobby, and if each of us can get a couple more into it, so much the better.

**CG:** Wow, hard question. I don't know if we are trying to make an impact as much as we are just trying to spread the word about how cool and fun modeling is. If you consider that an impact, I guess that's it then.

**MR:** *In your opinion, where do you see the hobby going?*

**RM:** I see the plastic industry at high point (thanks PL), Resin in turmoil, but still in good shape with lots of great artists and product, and vinyl at it's lowest, although GEOmetric still has a great line of vinyl. It's not like what it was with Screamin, Horizon and Billiken, although just in the last couple of months vinyl seems to be coming back, I hope.

**CG:** I've heard talk the hobby is dying. I don't believe that. The hobby is merely settling down. Some of the big names are gone, Screamin, Horizon and others, but there's a bunch still hanging around (GEOmetric, Jimmy Flinstone and Action Hobbies). The buyer just has more to choose from. I think that in the near future the hobby will start picking up again, but it will never see the surge it did back in the late 80s early 90s.

**MR:** *What would you like to see the major model companies do to strengthen the hobby?*

**RM:** Like all things, regularity. Waiting for months between models gives a hobbyist time to get side tracked and God forbid, move on.

**CG:** We have to get kids involved! That is the only way to

have the hobby live on. So they have to make affordable kits for kids. To some extent Polar Lights have been doing this in styrene kits, but one company isn't enough. I think that companies like GEOmetric have to get involved more. Whether it's smaller, more affordable kits or maybe having some kind of contest. I'm not really sure. (GEO has the Micros that I'm using to introduce my niece to the classic monsters).

**MR:** *Would you accept support from the model companies for your TV Show?*

**RM:** Since it's Public Access we really can't advertise but we can have sponsors. We would love to have anyone in the modeling industry for a guest appearance. Just contact us.

**CG:** Hell Yeah!! This season we're going to be having more kid modelers on the show and we would really like the model companies to support this effort to bring modeling to the kids. Remember, we have no budget.

**MR:** *What can we do locally in our own communities to get Model Citizen on the air?*

**RM:** First, do you have a local PA Station and, if so, do they accept individual producers? If so, check the policies of the station and if you can sponsor a show, get in contact with me and we will work it out.

**MR:** *In your opinion, of the major model companies, who is doing the better job at bringing attention to the hobby?*

**CG:** Hands down Polar Lights. I understand that it's hard for the figure community to go mainstream, but PL has the best chance merely because of affordability.

**RM:** I agree Polar would top the list. Although there are a lot of great companies I think Polar Lights is really going at it pushing and making some great old and new models.

**MR:** *Do you plan to make videos available to us modelers in the future?*

**RM:** Yes, we are just trying to see what we can do to make it cost and time effective. Once we iron those things out, we will make them available.

**MR:** *Well, that just about wraps it up, guys. Is there anything you would like to add?*



RM: Yes, we are working on a website for the show. We will be upgrading the site soon with photos and modeling tips from forthcoming episodes log on at:

[www.execpc.com/~mattison/modcit.htm](http://www.execpc.com/~mattison/modcit.htm)

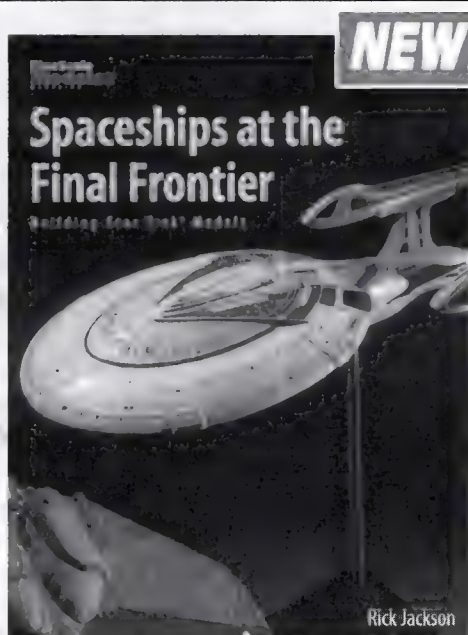
MR: I'd like to thank you guys Rob, Chris and Troy on behalf of the modeling community for your efforts to bring our hobby to the general public and for giving us modelers a chance to go behind the scenes of the making of Model Citizen. We wish you the best for the show.

Footnote: Since this interview was conducted, Rob has been hired on full-time to help PACTV in programming and production and Troy has been hired on part-time as an engineer. Not bad for a couple of Model Heads.

Do you have tips, questions or comments or like to donate resources to the Model Citizen, you may write to PATV c/o Model Citizen 800 Wisconsin St., Mail Box 55 Eau Claire, WI 54703 or contact by e-mail: [mattison@execpc.com](mailto:mattison@execpc.com).



Above, from left:  
Troy Gierke, Rob Mattison and Chris Gierke



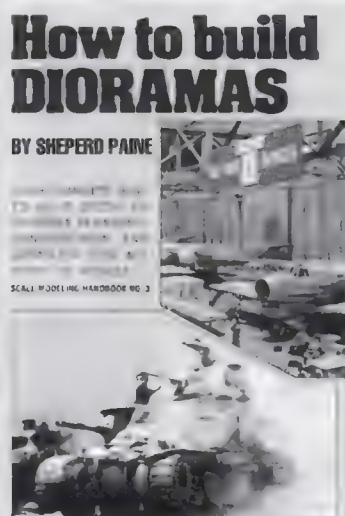
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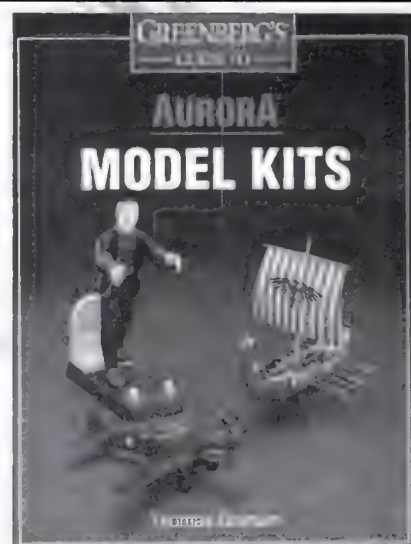


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### • NOTICE •

On page 10 of the December 1999/January 2000 issue (#31) of the **Modeler's Resource®**, we printed a photograph of certain works displayed by Sandy Collora at the 1999 Mad Model Party public trade show with the caption: "Sandy Collora sits surrounded with just a few of his originals." Near the display, a large sign stated: "Sculpture and conceptual design for film, TV and toys. Sandy Collora Studios." However, Curt Chiarelli asserts through his attorney that he was the actual author and sculptor of the following items, which were pictured (the "Works in Question"): (1) Anakin

Skywalker, (2) Qui Gon Jinn, and (3) Nute Gunray. **Modeler's Resource** is neither a judge nor a court of law. Accordingly, we take no position and offer no opinion as to whether Mr. Collora or Mr. Chiarelli owns and/or is the originator and/or sculptor of the Works in Question. To the extent that the statements made in the caption were inaccurate, we hereby retract all such inaccuracies. We will maintain a neutral position with respect to this issue and will not conduct our own investigation to determine who authored or has a valid claim to the Works in Question. We consider this matter closed effective immediately as to any involvement of **Modeler's Resource**.

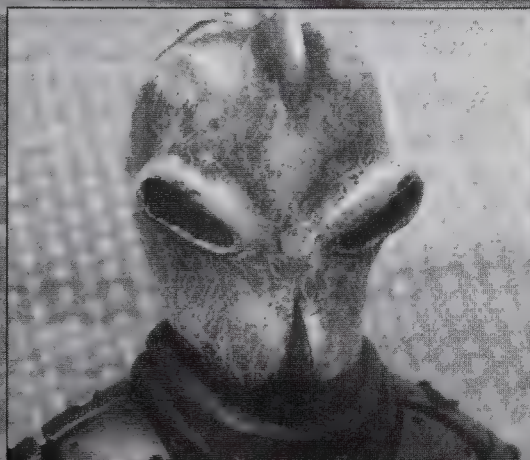




## ACROSS the POND



with Andrew "Mad Dog" Hall



Just so you readers know, this little article comes from over the waters in a little village called England. You know the place; when we have a BBQ, it's so big we light up half the countryside. Gripped by the spectre of Foot and Mouth or Hoof and Mouth as you dudes call it, I wish to put all your minds at rest because I have had this article disinfected. Better now? Good.

An outfit called Scorpion has recently produced a "Scream" figure, which does not have a multitude of parts but does come with a base...two steps actually. The figure is a one-part casting with a white metal knife, packed in a tube. You also get a "distraction" sheet and one of those "if you have an idea for a kit, please contact" notes. Standing approximately nine-and-a-half inches tall, you would think this was 1/8th scale, but Scorpion says it's actually 1/6th scale. I believe the asking price of this figure is between £50 and £60. If interested, then contact: **Scorpion, 24 Prettyman Dr, Llandarcy, Neath, West Glamorgan SA10 6HZ**. And that's in Welsh Wales in case you were wondering at the odd spelling. Yes, there are two "L"s in Llandarcy.

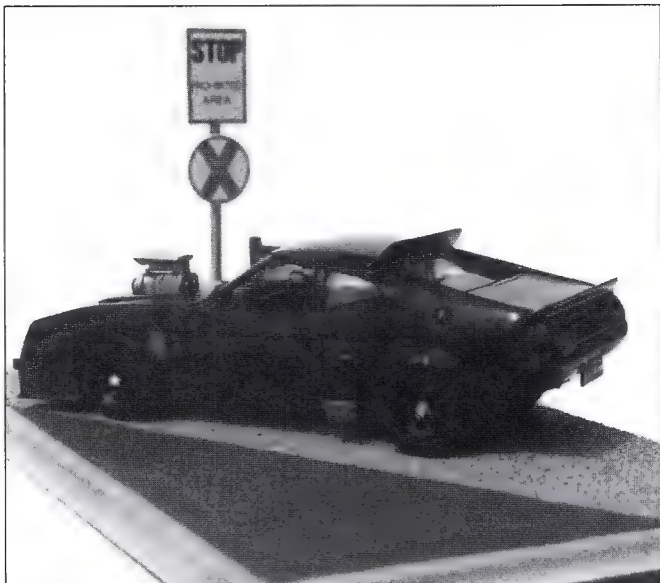
Planet X has been a small producer that constantly produce good quality hardware kits. They have done a couple of ships and figures, and are now producing three versions of the car featured in the Mad Max trilogy. Here we can see FTVMC member, Richard "Pogo" Kilby's version of the Interceptor featured in the first film. Another version which comes with "gubbins" portrays the same vehicle, but from the second film (my own favourite version and film of the three), while they are just putting together a version of the yellow Police Car seen at the start of Mad Max. When I have more details, I will pass them onto you, the discerning model builder.

The Arena Champion - you know who it is - is the latest kit from Universal Exports, those nice people who have three Bond-related figures on the market. The kit featured was built and painted by FTVMC member, Stuart Duquemin and he was well "chuffed" with the casting even though at the time Stuart and his Universal were going to have the figure remolded as they were not happy with the final result. Not often you hear that kind of thing, is it? The figure has five parts, no base, which you can see was made by Stuart who used a normal wood base, covered it in white PVC glue and railway scatter added. In keeping with their other figures, this should be in the £55/£60 price range. If you want more details, then contact: **Universal Exports, 238 Lynmouth Ave, Morden, Surrey, SM4 4RS**.

Every now and again a kit comes along that makes you go weak in the wallet. "Edgar the Ogre" is one such item sculpted by new name, Andy Milhench under the AJM Sculpt banner. This is one big bust, dudes and dudettes, at 1/3 scale, which makes for 4.5 kgs of solid resin and a finished beastie 13-inches high. Sculpted to be in the same ilk of "Boris," etc., this bust is flawless and a wonderful casting, the base alone is superb. A brass name plaque is also supplied, which really finishes the job off, but it holds more surprises as this is one of the only Brit Kits I have seen that comes not only with separate teeth, but also a translucent red tongue! Painting-wise, the final choice is very much your own. There is a wealth of skin detail which should make this bust a painter's dream. Have you been bitten by the bug? Want one? Contact: **AJM Sculpt, 6 Burron St, Lees, Oldham, Lancs OL4 5AY**. Just remember (as with any producer featured here) to tell them who told you.

Forge World, the resin offshoot of Games Workshop, have released some resin 25mm aircraft and tank add-ons to add to their range of role play accessories. They also produce diorama bits and bobs for the various games systems, but many could be used for sci-fi and fantasy building projects. Don't be scared, they are worth looking at. Figure-wise, they have just released two, new four-inch "Space Marines," Asmodai - Dark Angel Chaplain that has the biggest sword you have ever seen and the really cool Leonatos, Blood Angel Captain. Both cost £30.00. For fantasy lovers, they have also issued a Stone Troll. This critter stands five-inches tall, is one part and costs £48.00. Myself, I have just finished painting one of their four-inch Black Goblin busts and a real painting experience it was too. Just so much detail. Want to know more? Then check out their





website or contact: **Forge World, Games Workshop, Willow Rd, Lenton, Nottingham, NG7 2WS.**

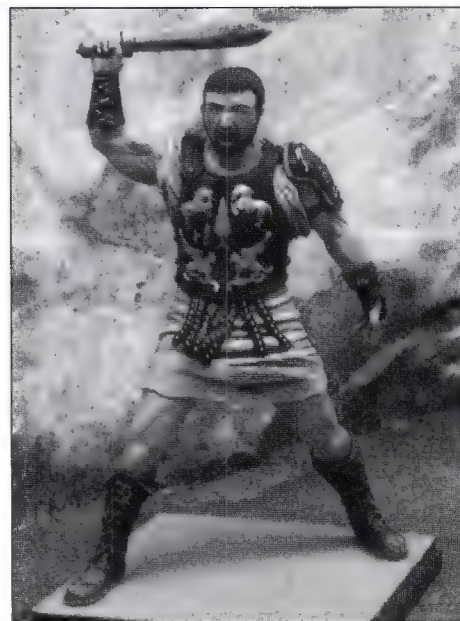
Now, if you are looking for something different in the vein of the true garage kit, then perhaps I can assist you. Cast your minds back to how the hobby began, people who had a real interest in kits and the hobby started to produce very limited-run figures. They were not in it for the money but rather the very soul of the sci-fi and fantasy genre. They wanted to see these fantastic kits available and if the quality was not 100%, then so be it. Our hobby changed and over the last few years we have seen production values increase in

leaps and bounds, but in the UK that has changed. Producers have fallen by the wayside; the kits are just not out there. And so it was that "Dr. One's Lab" was born. Run by Jason Andrews and Ian Ward, "Dr. One's Lab" is an offshoot of the FTVMC. I am not going to hide that from you in any way. For those of you who have suffered through my articles over the years, you will have (I hope) realized that I don't hide stuff from you and I don't intend to start now. Dr. One's Lab kits items are all sculpted by members of the FTVMC. These are donated to The Lab so that our club can keep our website going, but most of all we are trying to keep the hobby alive in the UK. We are giving people the chance to sculpt, to see if they have a talent for sculpting and give people a chance to try. We may find someone who is absolutely fantastic with the Sculpey™, but if there is no place for folk to show their work and if we don't have this breed of fantasy sculptors, then there won't be a hobby. If there is nothing to buy, then there won't be a hobby either.

This is what the Lab is all about. Plus, we are doing items to order; no frills, so we are doing new original stuff cheaply. Please forgive me if I have had a rant, but it's off my chest now and I feel like a new man. Didn't mean it to sound quite like that...oops!

AZZZZ. Sculpted by Mick Edge. This is Mick's first sculpt and original design on a Predatory Hunter theme. The bust comes as two parts and is close to three-and-a-half-inches tall. UK price is £11.00; USA price £14.60 including postage.

The Black Beast of Aaaaarrgh!!! Sculpted by Eric Moore. From the warped world of Python, we have the infamous bone-crunching beast. Five parts plus eyelashes! Stands close to nine-inches tall. The picture does not portray the full



horror of this kit! UK £34.00; USA £41.00 including postage.

If you want to know more, then check out the Lab section of the FTVMC website at: [www.dronemagftvmc.com](http://www.dronemagftvmc.com) or contact the Lab at: **9 Grecian St, Maidstone, Kent, ME14 2TT.**

The final item for this article is "Batman: Year One" produced by Mooncrest Models. This representation of the caped one is 1/9th scale and is sculpted by Gary Hilliard, available from Comet Miniatures for close to £40.00.

Okay, that's your lot for now except to say that if you are a European producer and want to get noticed, then feel free to contact me at the address below. It's only working together that we can keep this hobby that we love vibrant and alive. Best wishes and may your glue tube never harden.





# MODELS ON PARADE!



Abbott & Costello meet Frankenstein" Diorama Staring Bela lugosi, Lon chaney and Glenn Strange. Put together by Anthony & Michael Gerace from Brooklyn N.Y.



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SF3D, from Robert Raithel.



# CRASH AT ROSWELL!



with Jeff Halpern

**T**his time we are going to take a journey way off the sprue, and delve into two areas that I have little experience in: working with a resin kit, and painting figures. In my past articles, I have mostly built spaceships and monsters, so this is a welcome change for me, and a chance to brush up on my modeling skills. So strap on your dust mask, it's time to tackle the resin!

Testors released their "Roswell" kit in 1/48th scale, and the ship itself is based on their past release of the same ship in a plastic kit. This kit contains 31 pieces, including six alien figures, and three humans. The base of the diorama is molded in two pieces, which don't join up perfectly, so I had to fill in the seam with putty to hide it. The ship itself is molded in two halves. These pieces have "re-entry" and crash damage molded in, including missing tiles from the bottom and a huge gash in the top, which lets you see into the interior of the ship. The interior is a basic tub with a molded-in control console and two seats. Six additional seats are included for the interior. When I was adding these seats to my model, I tipped a couple of them over and glued them in place, as if they had fallen over during the crash into the side of the cliff.

The model goes together well, but there were

seams where the resin parts joined up which were filled with putty. The resin in certain parts of the kit is a bit thin, especially in the base pieces. After assembling the base, I sprayed it with a light tan, then overcoated it with mists of darker browns and tans. My final touch was to apply black The Detailer, a pre-mixed black-wash, which made everything very dark, so I re-applied some lighter colors and drybrushed some of the rock highlights. When the ship crashed into the mountain-side, several pieces of it were knocked loose. These parts are molded into the base, and I painted those silver to match the ship's overall color.

After the ship was assembled, it was painted with Testors Silver, then I applied Testors Magnesium Metalizer and sealer. The Metalizer did not look much different than the base coat of silver; just a little bit more glossy. Here's a little assembly tip: Don't do what I did - after I assembled the ship, I took it outside to paint it, but forgot to mask off the opening into the interior. As a result, the entire interior was painted silver! OOPS! Don't forget to mask that hole off! I tried to re-paint some of the interior with a small brush, but the opening is too small with the interior in the ship, so I opted to just leave it alone. After the ship was dry, I applied Tamiya's Clear Yellow, Blue and Green around





Sometime in 1994, the publishers of *Monsterscene* magazine ran a contest encouraging readers to come up with their own version of how the *Forgotten Prisoner* came to be. At the time it was thought that there was no officially published story to go along with the original kit. Being one of their readers, we decided to participate by creating our own version of one possible scenario. Since this same *Forgotten Prisoner* kit has been recently reissued by Polar Lights, we thought it would be fun to publish our version here. Please join us for...

## "Grayson, the Forgotten Prisoner"

**I**t didn't matter to Grayson where he wandered. These foggy marshlands were as good as any. Actually, it was probably a better place than most because it fit his mood. As far as he was concerned, his life no longer held meaning. It might as well be over. He'll just wander here until death beckons.

Ever since Marlena had betrayed him and married another, he felt as if his heart had been ripped from him. Why?! Why had she done it?! Was it because he had gone away for only a short while in search of a mountain hideaway - their mountain hideaway? Hideaway. Humph. That's what he wanted to do now; simply hide away. Disappear. What purpose was there in living now?

As Grayson walked aimlessly through the marsh, his senses dulled to his surroundings because of the fog and dampness, he came upon a collapsed wall. Save for the light of the moon, partially obscured behind clouds, there was no light. He could barely make out the features of the wall that, in its incompleteness, stood before him. It was obviously old. At one time, it must have been magnificent. As he studied it, he noted that each rock betrayed the work of a sculptor's hand. Carefully, lovingly crafted was the outline of a woman's face. He looked intently at the wall, trying to find a rock that had not been damaged by years of neglect and disrepair. Searching to find the entirety of the woman whose likeness bore a stark resemblance to that of his own love. He began moving among the stone barrier frantically, with purpose, as if something drove him to it. He tripped over the root of a tree. Quickly righting himself, he continued his search along the perimeter of the wall. There! There was a rock that lay complete. The woman's full face was evident. He bent down to search the likeness. It was her.

Grayson stood and looked back along the way he'd come, as far as the fog would allow. This wall was tremendously long! How could a sculptor have individually carved these rocks with the same likeness? He bent again, surveying the rock he'd found. There she was; a rose waiting to be caressed. She was beautiful. Grayson sat and stared at the woman's face, almost as if in communication as she returned his look, with mournful eyes.

It seemed as if time remained still as he worshiped before the rock. Yes, he would sit here and allow death to take him. He would go to the next life with this vision pierced into his memory. He would die at peace.

Something out of the corner of his eye caught his attention. The light from the moon had shone through for a split second to reveal a place that was full of life, twenty feet beyond where he now sat. He moved from his place to look at this new discovery. He would remember this





spot so that he could come back to it once he knew what was up ahead. He moved in the direction of the light.

What was it? A memorial? Again, he glanced back. The wall and the revered spot was still in his line of sight. "Odd," he marveled, "this wall seems to lead directly to this spot." Grayson moved along the wall to the new location. He drew up to it and stood, transfixed. There, in front of him, grew a garden of flowers. "How did it grow?" he wondered. It seemed to have a caretaker. Someone attended to this spot of life, in an otherwise desolate outpost.

But what's that? A gravestone? Yes, a marker for someone who had been buried there years prior. He gently parted the flowering bushes that had grown through the years. It was her! Here she was in more lifelike pose! Her beauty was remarkable. She reminded him so much of his own Marlena that he could hardly think of anything else! This woman was named Jillian, he read. She had been entombed here by her husband, the last survivor of the Castel-Mare estate. Grayson read further. It said, "Here rests my beloved Jillian, and with her, my heart. Woe to all who trespass this revered site."

"What did that last line mean?" wondered Grayson. "Woe to all who trespass. Undoubtedly a warning to keep away, but surely no one can know I'm here, for they all must be dead."

As Grayson traced the outline of her face with his finger, he was unaware that he was being watched. Not more than thirty feet within the walls, stood a castle, deep in retreat from any light. It seemed to be swallowed in darkness. The face of the castle was stark, cold and lifeless. The huge door stood sealed as if to keep out the world around it. There was no sign of life within, save at one window. There, the curtain parted ever so slightly. The man at the window looked out upon the site where his heart lived. Someone was there! A robber? A despicable man who obviously had no respect for the dead or for the suffering of others! This intruder has clearly given up his right to live by committing such a transgression.

The figure moved from the window and stoically stepped to the staircase that would lead him to the "beneath the earth" part of Castel-Mare. He never really liked the word "dungeon" because it was too morbid. For him, "beneath the earth" fit perfectly because that is what it was. That intruder out there was plainly enamored with Jillian. She was his, not that molester's out there! He would not give her over to him!

Calmly, Monsieur Ardonnay of Castel-Mare walked to the room which would be the intruder's last place before his soul took flight from his earthly tent. He picked out a chamber with a view of the garden. When the light was right, you could just see the top of her grave marker from this cell. That malefactor would not have his Jillian and he would die in that knowledge.

Grayson sat on his heels before the tombstone, unaware of what was taking place within the walls of Castel-Mare. He was caught up in remembering how lovely Marlena was and how he longed to hold her once again. So intent on Jillian's face was he, that he neither heard the footfalls behind him, nor felt the blow that would usher him into unconsciousness.

When Grayson awoke, he heard the sound of metal clanking against metal. His head ached. He couldn't think clearly. He was unable to focus on who or what stood before him. Closing his eyes, Grayson tried to cast the clouds from his mind. He willed himself into clarity of thought. Ah, that's better. He was coming around now.



**The many parts shown (above) and the gluing process using Safe T Weld, from Ambroid (below).**

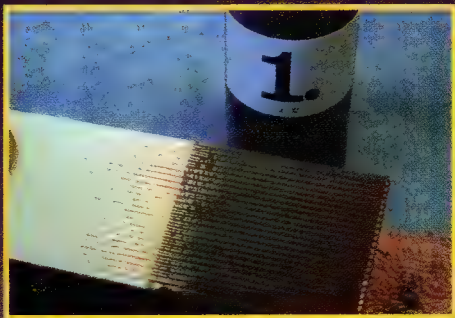


**Rustall was used on the chains and shackles to create a realistic-looking rust on the metal.**



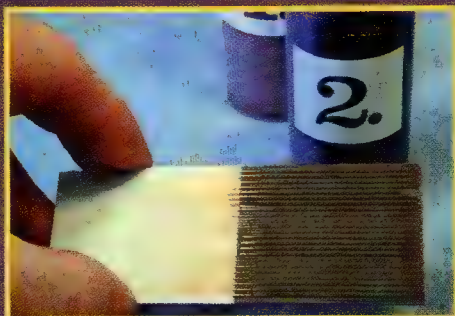


**The results of the Rustall applications are shown in this four-stage process.**



**The rust-colored paint was painted onto the part (above)...**

**[www.rustall.com](http://www.rustall.com)**

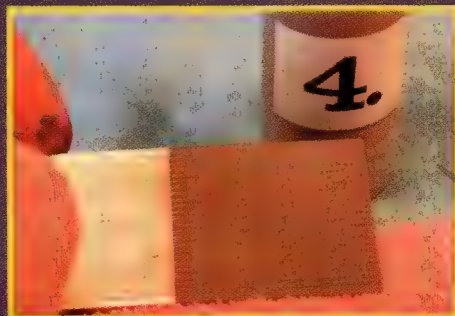


**Then step two, the black wash was painted over that...**



**Step three uses clear coat to seal everything...**

**...and with step four, you brush on actual dust!**



The sound of clanking metal he soon realized was the sound of chains that had been anchored to his ankles, neck and wrists. He stood, or nearly stood in an upright position, the chains fixed to a wall of stone behind him. Before him stood a man; an old man who stared back at him. Neither man spoke.

Grayson was the first to break the silence. "Why am I here in chains? What form of crime have I committed?"

The man before him did not move. His gaze riveted Grayson with its coldness. Finally, he spoke with a hoarse, raspy voice; a voice that seemed to Grayson not to have been used in years. "You've molested my beloved," rejoined the man.

"How could I have done this?!" implored Grayson. His mind pedaled back through the memories that were part of him. He searched in vain trying to remember the women in his life and the possible incident of which this man spoke. His memory revealing none, Grayson could only conclude that this man before him was insane.

"You've trampled the grave of the only woman I've ever loved," returned Monsieur Ardonnay. "You cannot have her! The tombstone warned you not to be there! You ignored that warning. You must pay the price."

"But, I was drawn to her because she reminded me so much of my beloved Marlena!" responded Grayson. "How can that be a crime? I meant no disrespect to you or your betrothed! I only longed for my Marlena to be returned to me and the beauty of the woman on the tombstone only reminded me of the beauty of Marlena. With all honor, I meant no harm!"

"The penalty must be paid," stated Ardonnay flatly.

"But what is the penalty for being reminded of one that I so dearly love?" pleaded Grayson.

"It is death," stated Ardonnay with finality.

"What?! You can't be serious man!" returned Grayson. "For being reminded of the love that I just yesterday had, you would sentence me to death?!"

"The decision is irrevocable," stated Monsieur Ardonnay simply and with that, he turned, walked slowly, resolutely up the stone steps to the living area of the castle. He was justified in what he was doing. Behind him were the screams of a man who was a criminal. He needed to die. He had tried to take his Jillian! He had deliberately disobeyed the warning written on the stone. As he walked up the circular stairs away from the man, the sounds grew less and less, until finally, they faded away altogether behind the heavy, oak door that closed off this section from the rest of the castle. Soon, he would no longer remember him.

Grayson was inconsolable. He could not fathom how someone could so calculatingly take the life of another human being. There had been no remorse in the man's face. He had seemed satisfied that this is what he must do. "Incredible," thought Grayson. "Only an hour prior, I sat waiting for death to take me and now, I long only for life." He looked around his cell. There was no food or water. The old man was serious. He glanced up the wall and to the only window. What was that beyond



the window? He could barely make out the garden area where the woman's tombstone rested. Outside, he hadn't even noticed the castle. He had been too busy trying to discover the mysteries of the wall and tombstone. Now, he was imprisoned in what would turn out to be his own tomb. There would be no marker; no notice of who he was. Here, his body would spend eternity. He mourned his fate...

**F**orty years later, two men searched for the remains of what had been known as Castel-Mare. They had read of the mysteries that surrounded the place, the beauty of the grounds, the exquisiteness of the interior, the detail of the sculptures and the shroud of death which stood guard over it. They tramped through the marsh in hopes of locating this long sought after place to uncover all that lay within.

Stumbling through the brush, they happened upon a wall, which partly blocked and obscured their path. They took no notice of the wall, because they were intent on finding the castle itself. The wall only served to point them beyond. They crawled over the wall, moving beyond it, hoping against hope that the castle was really there. Through the years of undergrowth, they saw it! The door loomed before them. As the structure had begun to crumble, the door had been removed from its hinges on one side. They pushed it aside and entered. The quietness enveloped them. They stood for a moment in the great hall, as if in a tomb, their eyes adjusting to the darkness. They moved toward another door, heavy, solid and forbidding. What lay beyond it? They moved toward the door and pulled on its handle. It would not yield.

As often happens, that which is prohibited is the thing most strongly desired. Together they pulled with all of their strength. The door began to move, its rusty hinges creaking as it slid away from the jam. With great effort, it finally opened. The air from within was dank, musty, old.

The two men ventured past the open door and down what remained of the stone staircase that unwound before them. What would they find? Treasure? With growing expectancy, they followed the winding path of stairs. At the bottom, they stood transfixed. What was this place? Their eyes, focusing in the darkness, revealed to them iron bars, rooms of stone, tiny windows of light.

As the darkness receded, their gaze focused on a skeleton, still in chains, which kept it upright against the wall. Its mouth open, as if shouting to be heard.

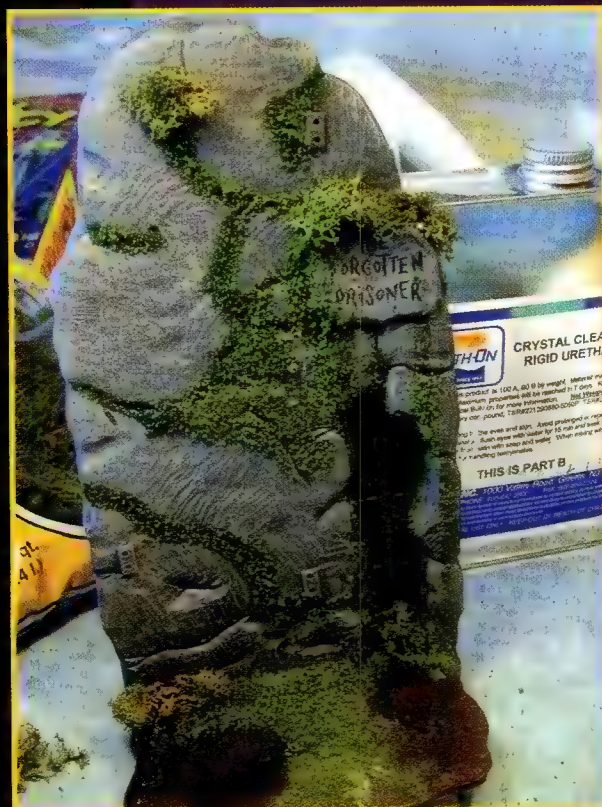
"I wonder what crime he committed?" asked one man to the other.

"I guess we'll never know," responded the other. "One thing's for sure though; he probably got what he deserved. Come on, let's explore the rest of the place."

The two men turned and walked toward the stone steps. They both stopped and looked once again at the skeletal figure, clothed in mystery. If only skeletons could talk...



**We'll highlight Dick Tracy next time!**



**I decided that the back wall of the dungeon had sprung a few leaks allowing water in and plant life to thrive. Out of death came life.**





# It's All Plastic To Me

with Jim Bertges

**D**ear friends, we are gathered here to celebrate uniqueness, diversity and the creativity of the human mind. On display here are samples of the Independent Model Maker's art and a couple of pieces from the gaming world. And, even though they are quite different in subject matter and design, they share a dazzling originality and an incredibly interesting perspective on what makes a worthwhile model kit subject. You may not have heard of any of these characters or creatures, you may not have heard of any of these kit producers or sculptors, but you can't go wrong trying your hand at any of these fascinating subjects. You'll not only have carte blanche to exhibit your own unique take on them, you'll have some great display pieces to add to your collection. Let's press on, shall we...



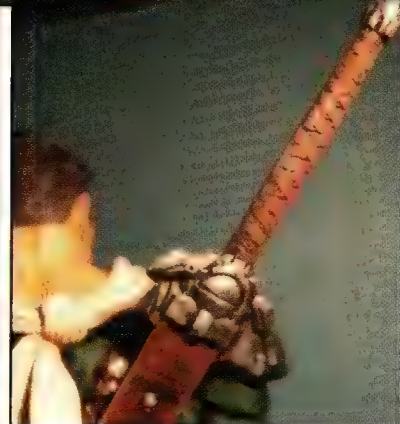
## Garrison

Based on a mercenary character from a comic book series called Battlechasers, this beautifully sculpted kit conveys a wordless story that both gives the viewer a look into the character and the desire to find out more about him. In a windswept graveyard we see a man who is obviously a warrior standing at a grave site, looking down at a locket in his hand. Upon closer inspection, we see that the picture in the locket and a picture on the shattered headstone are of the same woman. His look of sadness tells us that he stands over the resting place of his lost wife for whom he still cares deeply.

A look in Image Comics Battlechasers issue #4 reveals that indeed, Garrison is mourning his lost wife and that the incarnation we see in this kit occurs later in the series. In issue #4 we discover that a mysterious entity revealed that the huge sword Garrison carries on his back was concealed within the headstone that stands shattered at his feet. It is that sword that has become Garrison's weapon of revenge against the forces that took his wife from him.

See what I mean, there's a real story here. Like a good painting, a good model kit can evoke any number of reactions. This one is a perfect example of the old adage, "A Garage Kit is worth a thousand words, or maybe around a hundred twenty-five dollars." Anyway, this kit is powerfully sculpted by Joe Comstock and produced by an outfit called Wraiths. It was beautifully cast in eleven pieces with only very light seam lines to contend with and no air bubbles or other flaws. The kit is well engineered so that connecting points are pretty well hidden and only a small amount of putty is needed to fill minor gaps. The kit also includes a small length of chain to go with the locket and a pair of computer images, one for the locket and one for the headstone.

Building and painting this kit was fun and easy, even though I discovered that I chose the incorrect colors for Garrison's outfit. In the comic, his scarf and sash are red and his shirt is blue, but I went with off-white and green because it seemed to be more in keeping with the military theme. I did get the black pants right. I decided to make the grave site base look rundown because of the broken headstone. The only unusual aspect of painting this kit was the way I handled the eyes. Because of Garrison's downcast look and the fact that his eyes are mere slits, I painted them in with a line of burnt umber, rather than doing







a full eye treatment. I think my choice worked out just fine.

Garrison is one in a pair of Battlechasers kits from Wraiths, the other is a female character named Red Monika and the old Craftbeast himself did a fabulous buildup of her back in issue #37. Garrison sells for \$125.00 from Wraiths, 28905 E. Ruppert Rd., Benton City, WA 99320. SPECTRE@bentonrea.com

### **The Sleeping Apprentice**

This is the first of three new kits I'll be looking at by Richard Leach from England. However, this piece is being distributed in the US by Joyz Toyz rather than by Richard himself. This will make it more readily available. You may remember Richard from his previous piece called Malaclypse Flax, which I painted and reviewed in issue #38. This is another of Richard's original and unique visions brought to three dimensional life. Even though it looks far more complex, the kit comes in only two pieces; one is the devil's left arm and the other is the rest of the kit. That makes assembly pretty simple; attach the arm and putty the small seam. There were also some minor mold lines and a few small air bubbles to deal with; overall the kit is well cast and goes together easily.

Looking at this piece makes me think more of classical sculpture than your standard Garage Kit fare. Don't get me wrong, I love monsters and all that stuff, but his kit could be bronzed and wouldn't seem out of place in a prestigious art museum. Like any great piece of art, this piece also evokes a story in the viewer's mind. When I look at The Sleeping Apprentice, I wonder what thoughts are tormenting that older devil? Is it possible that the young fellow asleep at his feet is his son and he is tortured by the idea that he must be raised to spread evil in the world? Could even a young devil be an innocent waiting to be schooled in the ways of corruption by his father? Is it possible for even Satan to suffer? This is the mark of a good piece of art, it allows the viewer to wonder about all the possibilities.

I chose to go with the traditional red devils for this piece, with the older devil a darker and more shaded red and the younger fellow a bit more bright and vibrant. The base coat was a spray of metal flake red for both devils, but the rest of the painting on the figures was done in oils. The older devil was shaded with darker burnt umber and terra rosa. The sleeping devil was shaded with raw sienna with a little burnt umber to accent the deeper recesses. The metal

flake spray spilled over onto the rocky base and when I went to add color to the rocks and pumice-like floor, I let some of the metallic red show through; this gave the stones a bit of a hot glow.

There are several sculptural details on this kit that drew my attention. On the larger devil's back there are odd scars and a strange muscle structure and it took a minute for the light to go on when I saw it. Then I realized that's where his wings used to be before he was cast out of heaven. Something about his face seemed familiar to me as well and I was lucky enough to ask Richard if it was based on some classical piece of art. He told me that the face came from the art of Gustave Dore', the illustrator who provided the visuals for The Divine Comedy, also known as Dante's Inferno. It is a perfect fit.

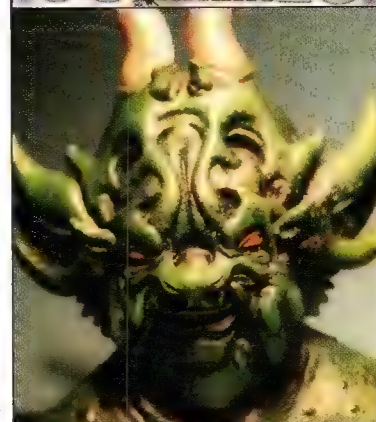
If you're looking for a unique piece of art to add to your collection, this is it. It is available for \$95.00 plus \$5.00 shipping from Joyz Toyz, J. Kenyon, 547 S. Oakland Ave, Villa Park, IL 60181 or joyztoyz@home.com.

### **Seen and Osmutantes**

These next two kits from Richard Leach also serve to illustrate the singular and strange workings of his mind. They are, respectively, a robot peeling an apple and a demonic mutant bust. They are also not the stuff of which the usual Garage Kit is made. They are as different from your average kit as they are from each other. They are also great fun to build and paint and speculate about.

First up is Seen...what can be said about a robot peeling an apple? I guess that depends upon how much speculation you're willing to do. In the art that accompanies the kit, which comes in a plastic bag with an illustrated header, the robot is seen peeling a red apple and revealing gleaming gold beneath the red skin. Also in the art, the robot's shirt (no, I don't know why a robot needs to wear a shirt or pants for that matter) has the number 23 on the breast pocket. Perhaps the robot is a prisoner in some alien penal colony. Maybe peeling apples is part of his punishment for some unknown crime. It is difficult to read any emotion on the robot's face since it consists of one large, mechanical eye, so we can't tell if he's happy or sad. However, if the modeler thinks hard enough, there is some kind of story to be found within this kit.

Going with the robotic theme, I decided to give everything in the kit a metallic look. I basecoated the







# Kits That Time Forgot

Digging up those kits that represent our Blast from the Past!



## • Aurora Moonbus (2001: A Space Odyssey) •

Whether or not you're a lover of science-fiction movies, it's hard to deny that Stanley Kubrick's 2001: A Space Odyssey stands today as a pivotal moment in cinema history. Up until its release in 1968, science fiction movies had been composed, for the most part, of either action pictures or cowboy movies with ray guns replacing six-shooters. Stanley Kubrick permitted us to see a serious story based on the profound "what ifs" that true science fiction has always been about. And the special effects weren't so bad either. The first time I saw the half-completed space station pinwheeling through its orbit, my heart leapt with delight. And when the Orion Space Shuttle began its elaborate "dance" with the station's docking port... I was and still am left breathless.

Aurora, then the premiere designer and producer of science-fiction and fantasy related kits, was quick to the market with models based on the movie. Unfortunately, they only produced two kits -- the Orion Space Shuttle and the Moonbus. Although the Orion Shuttle was briefly reissued in the late 1970s, the Moonbus enjoyed a relatively short pro-

duction run and was never re-released. Both of these original kits command premium prices in today's collector market, the Moonbus usually going for \$300 or more. Here's hoping that Playing Mantis chooses to re-release one of the most sought-after science fiction kits ever made.

The kit of the Moonbus came in a large, sturdy box, with a picture of the completed model set against a moonscape background. It had approximately 130 parts -- quite a lot for a model of its size, due for the most part to the complete interior and associative crew that came with it. It was molded in three colors: light gray for the exterior, clear parts for the windows, and a bilious pale green for the interior details that matches nothing from the original sets (the original sets, as far as I've been able to determine, were largely in gray tones). If the figures included are any indication, the model scales out at almost precisely 1/48th scale. When finished, the model comes to almost 10 inches in length.

Things to watch for: To make the interior viewable, Aurora provides a convenient lift-off roof so you can see everything from the pilot's stations to the passenger cabin. Unfortunately, on the four samples of this kit I've built, this part was always warped. I made a couple of cut-away panels to display this detail instead, which permits the model to appear complete from one side while showing the interior from the other. Another poor fit is the front panel, which is slightly oversized. This can be sanded down to fit, but you'll lose two raised handles on the upper part of this unit. However, these can be easily replaced with wire. In general, since the body is composed of six major panels, none of which fit together all that well, it's probably best to take your time here and get these integrated before worrying about details. The nine landing pods, each composed of two main pieces, also feature a prominent seam that will require some patience with filling and sanding. The only modifications I made to the kit were to open one side, replace the rather clunky version of the scanner radar on the roof with a home-made version, and to animate the passenger figures a bit.

Fit problems notwithstanding, this kit has to qualify as one of Aurora's very best, which raises the question of why they never bothered to re-release it. Perhaps the three colors made production too complex, or perhaps they simply lost the license to produce it. In any case, if you can get a hold of one, or if Playing Mantis chooses to add this to their stable of ex-Aurora kits, expect to have an enjoyable time creating a little piece of cinema history. — Gino Dykstra

## • Revell's XSL-01 Moon Rocket •

Talk about a piece of history! Back in the early 1950s when NASA was just a tickle in NACA's throat, Revell was already delving into the astronautical world of the possible. Along with Monogram, Lindberg and Strombecker, Revell created a number of models of speculative space vessels, based on the best scientific knowledge available at the time.

Revell's XSL-01 has to rank as one of the most ambitious of these to come on the market, as well as one of the most expensive. At \$5.00 retail price, it was undeniably as high-end as they came -- back when a typical model ran about twenty-five cents. Only their equally impressive Orbiting Space Station model cost as much.

The XSL-01 was an orbital rocket based in part on the Russian concept of clustered boosters. Four large separate boosters supported a large three-man final stage with re-entry glide capability and landing

skid, all on a launch pad with retracting side-support arms. The kit included a simple interior, with reclining seats, a single spacesuit and a catwalk for its crew members.

Revell's kit was certainly ambitious for its day, with parts molded in white, red, metallic blue and black as well as clear portholes for the final stage. The whole model, when completely assembled, stands roughly thirteen inches in height and scales in around 1/96th. The box itself is quite dramatic, with a painting of the XSL-01 lifting off its pad in a flamboyant wash of flames.

As far as I know, the XSL-01 was issued exactly once, possibly due to its at-the-time prohibitive price. The last stage of the rocket, however, was re-issued independently at least twice; once as a "Moon Rocket" in the late 50s and again in the late 70s as part of a cartoon-inspired Buck Rogers-type set with facetious decals and rather poor box art. In both cases it came with a nice moon-faced display stand -- something



you won't find in the XSL-01 kit itself.

The XSL-01 is, generally speaking, a delightful buildup, with little flash and relatively straight-forward parts breakdown. Each of the boosters consists of two halves, which had some warping on my copy, possibly due to the age of the kit. I had to clamp at least two of these units together to have them set correctly. Otherwise, the kit went together as smoothly as if it had been pressed yesterday -- a real tribute to Revell's early efforts. As stated earlier, the last stage has a rudimentary interior which you may or may not choose to display. Personally, I took some time and detailed this out as well as modern modeling techniques would allow. After all, I wasn't going to have the opportunity to build this one very often!

The decals, of course, are gone and lost forever, which is a shame as they're quite colorful. If you have access to an ALPS printer, you might try reproducing them. I opted for the simpler approach of faking it. In any case, it's a speculative model so your choices are infinite.

All of which raises one interesting question -- would it have flown? Revell's model of the Convair Shuttle, marketed a bit after the XSL-01, featured surprisingly small boosters for its supposed payload, so we can assume they expected us to be employing far more potent and volatile fuels than actually occurred. The XSL-01 offered larger boosters by far, but then, it's expected to lift quite a massive final stage. Quite the challenge!

So would it have worked? Hard to say. But either way, it sure would have looked impressive standing on the launch pad!

— Gino Dykstra



**The Revell XSL-01**

• Alfred E. Neuman •

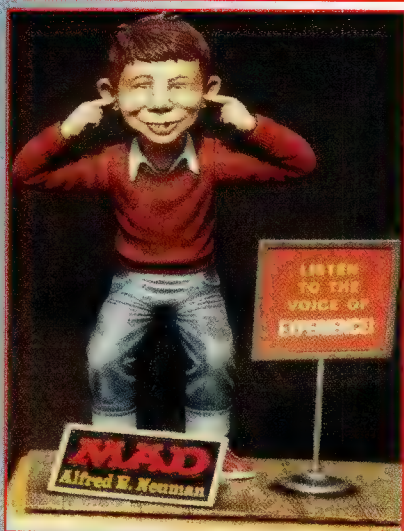
The 1960s - Hoohah! What a great time to be a model builder! Aurora Plastics Corporation kept putting out more monster models every year. And for almost every cool movie and TV show there was a new model as well. I can't claim to have owned absolutely every model kit the company produced, but I did build a lot of them.

Plastic models weren't the only interest I had as a kid; there were other things, like comic books. My parents more or less approved of the superhero titles. But my mother thought less of Mad magazine. I think I know why: it was a magazine, with more to read in it than a comic book, and therefore more potential for damage to my young mind. Besides the irreverent humor, there was the wild artwork of - as the masthead always told us - "The Usual Gang Of Idiots." Yes, Mom and I disagreed over whether the twenty-five cents (CHEAP!) I threw away monthly on Mad could have been better spent.

Alfred E. Neuman, of course, was (and is) the mascot for Mad magazine. Aurora produced its figure kit of the "What-Me Worry?" cover boy in October of 1965, and I immediately bought one. Like most of the models I had as a youth, it disappeared into the mists of time. But when I saw Revell-Monogram's reissue of the kit last year, thirty-five years fell away, and I knew I had to buy the model again. Potrzebie!

The biggest difference between the original and reissue kits is the folding box, compared to the sturdy two-parters with which we're all familiar. Revell-Monogram has continued the trend of using the original art for both the box illustration and the instructions, a nostalgic touch I really appreciate. Where the Aurora issue was molded in a tan-colored plastic, the new one is white. Otherwise, the molds appear to have stood the test of time well. The model's detail looks to me to be as crisp now as it was in 1965.

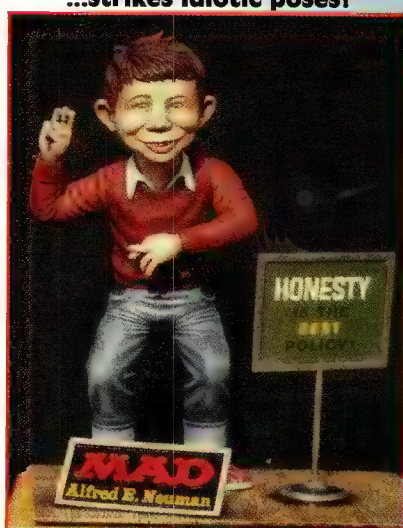
The 48-part kit builds into the figure, base, and four sets of arms. Printed on the box are 4 placards, which the modeler is laughably expected to cut out without maiming him-



**Four sets of arms and signs...  
...can be Interchanged...**



**...so that Alfred E. Neuman...  
...strikes Idiomatic poses!**





# Howling at the Lupine Moon...



6

One of the hot animals in collecting and decorating today is the wolf. Steve West of Cellar Cast has given us a gorgeous 3-D plaque that will look good on any wall in any room! Lupine Moon is so clean and detailed that any seasoned modeler or any newcomer to the modeling world would love to do this piece, so let's get after it.

You can choose whatever type moon you want to paint. Personally, I'm partial to our big harvest moons in Texas. To begin, I did the usual cleaning and priming before base-coating the moon with Folk Art's Artist's Pigment Turner Yellow. By mixing the paint with Blending Gel, the paint just flows across the surface. I use Folk Art's Blending Gel, but other paint companies also make it. The gel keeps the paint from drying too quickly so that you can easily blend colors and get shading techniques similar to airbrushing. Since I've been reading lots of books and magazines teaching myself decorative painting, Blending Gel is one of the really neat tips I've picked up so far.

Back to the moon. While the Turner Yellow was still wet, I used Yellow Ochre and Blending Gel to add highlighting. Next came a wash of light red oxide worked around the edges of the moon and blended into the yellows. When all the paint was dry, I sealed it with Testors DullCote™. (Figure 1)

The wolves can be painted all the same color or any combination. I chose to paint one gray, one black, one red and one white. A base coat of black was used for both the gray and the black wolves. Both guys then received a drybrushing of charcoal. The gray wolf received drybrushing in Folk Art's Dapple-Gray, Drizzle Gray, warm white and white in that order. White was heavily drybrushed in selected areas on the face and shoulder. Since most wolves have some brown in their fur, I used some Blending Gel with Raw Sienna to brush over his fur. More drybrushing of warm white, Raw Sienna and a gray/warm white mix was added to this guy. A wash of Burnt Umber was worked into select areas, as



Article and build-up by Cindy Morgan  
Photos by Mike Morgan

was a black wash. When this was dry, white was drybrushed to add highlights. White was also drybrushed onto the black wolf for highlights along with a drybrushing of Drizzle Gray. Dull-Cote sealed everything.

Raw Sienna was used for the red wolf's base coat. (Figure 2) When dry, I applied a wash of Burnt Umber and a little bit of black. I also used this wash on the white wolf and around the edges of the moon. Next came a wash of Burnt Sienna and Raw Sienna mixed. Highlights were drybrushed using Raw Sienna, Yellow Ochre and ivory. A light drybrushing of Burnt Sienna was applied over these same areas to tone them down a bit and to give a more natural look. The areas around the eyes and muzzle received a heavy drybrushing of ivory. This was all sealed with DullCote.

Last but not least is the white wolf. I applied a heavy dry brushing of ivory and then a light dry brush-



ing of gray. Highlights were added with a drybrushing of ivory then white. Everything was sealed with Dull-Cote.

You know, this looks pretty good, but let's make it better. Decorator chalks are great for bringing out shadows and adding highlights. We bought this particular set of chalks at a rubber stamp store. (Figure 3) To apply them, we use Micro-Mark's Dry Brushes but an old short-bristled scruffy brush will also work.

A brown and black chalk mixture was brushed onto the gray wolf along the spinal area and down to the nose. This was also brushed along the mane and shoulder area to define the shadows. White was brushed along the tips of the fur and around the mouth area. I also brushed some white on the black wolf around the mouth and across the highest areas of his fur.

The red wolf received a brushing of white and brown chalk mix. This mix was also brushed inside the white wolf's ears. Straight white was brushed over his entire head. (Figure 4) Ooh - I like this chalk look! Let's add some yellow and orange chalk to the moon. Oh, yeah! DullCote sealed it.

Now for the eyes. OK, I cheated. We're trying to repaint and redecorate the kitchen, so while I was messing with that, Mike painted the eyes for me. The eyeballs were basecoated with dark brown. Golden Brown was laid on top to lighten the pupils. Mike then mixed yellow with the Golden Brown to add the highlights. Black dotted the pupils. Dark Burnt Umber was used to outline the upper and lower eyelids. (Figure 5)

A mixture of red oxide and a bit of white was used to color the red wolf's tongue. When all was dry, two coats of gloss varnish were brushed onto the eyes, the mouth areas, and the nostrils of all the wolves.

Gloss black was used to paint the plaque edge. Actually, I brushed on two coats for a good solid coverage. These guys are now ready to hang from the molded hanger in the back of the plaque. (Figure 6)

If you like wolves or any furry creatures for that matter, Lupine Moon is a great pick. Steve, you did good! For your very own Lupine Moon contact **Cellar Cast** at 206-723-6801, 9621 54th Ave. South, Seattle, WA 98118.

Questions and comments can be sent to the Glue Queen or her Glue King at: [pakrats@earthlink.net](mailto:pakrats@earthlink.net).

Happy Modeling!





# Rule the Planet!

**Converting a Planet of the Apes General into the Gorilla Army**



*"Man is a nuisance. The sooner he is exterminated, the better."* Dr. Zaius' not so kind words are from the 1968 sci-fi movie classic, Planet of the Apes. It was a preposterous, yet highly entertaining, story about apes evolving to rule Earth after an apocalyptic war. Planet of the Apes remains a fan favorite that generated four movie sequels, two short-lived television series in 1974 and 1975 (one live-action, the other an animated cartoon) plus a big screen remake by director Tim Burton in 2001.

Planet of the Apes books, videos, toys and model kits have continued to reappear on the retail store shelves over the past 30 years. I built the old Addar ape kits in the mid-1970s and have wanted to repeat the experience ever since. Those kits have become collector items, pushing their purchase price way beyond the reach of my wallet. Fortunately, the folks at Polar Lights came to my rescue, reissuing these out-of-production kits under the Aurora name. Cornelius, Zira, Dr. Zaius and General Ursus were available again, but at the time of this writing, we had no gorilla soldiers.

How could I raise a gorilla army to invade "The

Forbidden Zone" without simian troopers? By converting General Ursus into lowly gorilla privates, of course.

## **SIMIAN TRIVIA**

Planet of the Apes was inspired by Pierre Boulle's novel, Monkey Planet, and considered one of the author's lesser works. Producer Arthur Jacobs spent three years pitching his idea for Planet of the Apes before Richard Zanuck agreed to produce the project for 20th Century Fox. Twilight Zone's famed creator Rod Serling was hired for the initial scripts, but his ideas proved to be too elaborate and Michael Wilson revamped the setting and action to make the film more financially feasible.

One of the most expensive, and memorable, elements of this feature film was the ape makeup and costuming. Award-winning makeup artist John Chambers worked around the clock with a crew of 80 makeup artists, hairstylists and wardrobe personnel for scenes involving up to 200 ape actors and extras. The make-up, which originally took up to six hours to apply, was streamlined to three hours. Actors





resided in refrigerated trailers to preserve their makeup between shots. Simian actors had to eat lunch in front of mirrors, mostly soft foods like applesauce and milk shakes, sucked through straws. That's enough trivia for now. Let's assemble the troops!

### THE BATTLE PLAN

The manhunt scene early in the film has always remained one of my most intense memories of Planet of the Apes. The wholesale slaughter of primitive mute humans symbolized the apes' contempt of mankind. Without becoming graphic, I desired to recreate the spirit of this scene, depicting the subjection of humans under these new rulers of the planet. I settled upon an aftermath of battle: some gorilla soldiers observing the scene from horseback as a captive human female awaits her fate. Sounds simple enough. Wrong again!

Polar Lights' reissued General Ursus kits were the basis of the project and expected to determine the diorama's scale. That created an unexpected obstacle. No scale was stated on the boxes or instruction sheets. I've read elsewhere that the scale was either 1/10th or 1/11th. After studying the kit parts and measuring with my scaling rulers, I determined the General's body was slightly larger than 1/10th scale. However, his arms were too small and appeared closer to 1/11th scale. Zaius was approximately 1/10th, but his head was 1/11th scale. Cornelius was a properly proportioned 1/11th scale, but I didn't have a Zira to compare. Observations of the film revealed the average ape actor - including most gorillas - were about 5' 10" tall, shorter if they were female.

I had purchased a number of Airfix's Bengal Lancer kits (#07501) solely for its excellent horse, whose scale was stated on the box as 1/12th, but measured closer to 1/11 scale. I also had some of the old Soldat generic human females, which were approximately 1/10th scale. Confused? After taking aspirin for my headache, I tossed the scaling rulers back into the desk drawer and decided everything had to match the horses' scale when the diorama was completed.

The DVD release of Planet of the Apes became a major source of reference material (*Photo 1*). Still framing DVD creates sharp images to study details. I want to take a moment to credit a modeling buddy I've met through an on-line hobby bulletin board, Andy Garringer, who is an expert on the sub-

ject, for providing invaluable ape costume and weapon details. Thanks, Andy!

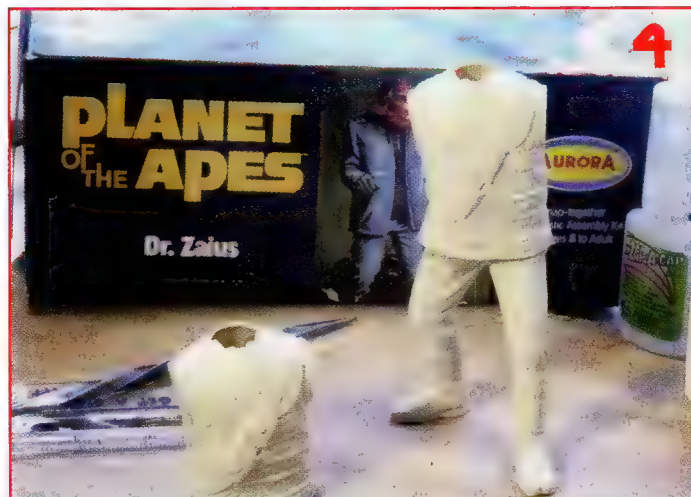
### WRESTLING WITH GORILLAS

In my opinion, the secret to successful figure kit conversion is not being too timid when altering parts. First, study the figure carefully to determine where you need to cut in order to bend that elbow or knee, then take your hobby knives and saws and do your best impersonation of Hannibal Lector. Chop that arm off, decapitate heads and amputate hands! It's fun and completely legal.

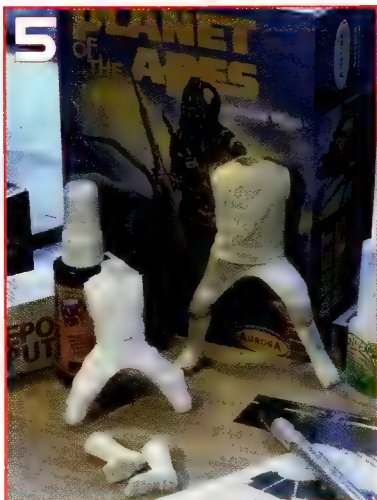
My first task was to convert Ursus' head into a regular ape trooper. I required three gorilla heads and rather than completely sculpt three new heads, I made a master sculpture for a RTV silicon mold. Since I planned to do more Planet of the Apes projects in the future, resin castings would save labor time.

The helmet section of Ursus, part #21, was sliced off and glued to the back of Cornelius' head, part #6 (*Photo 2*). Dr. Zaius' head had a better shape, but it was far too small. A+B epoxy putty was utilized to fill in gaps between the mismatched head parts (*Photo 3*) and the hair re-sculpted. Later, I realized Cornelius' ears were too big for a gorilla, but I was able correct this flaw.

The raised pebble detail around tunic neckline was not accurate for a gorilla trooper. With so much conversion to do, I chose to ignore this minor discrepancy. To scale down the gorilla torso (parts 19 and 20), I sawed off the legs along







with the lower 3/16" section of Ursus' tunic (*Photo 4*). For a standing gorilla private, I cut off Zaius' legs (parts 8 and 9), also 3/16" of his tunic, as well. The tunic was then glued to the Zaius' legs. To fabricate seated Calvary soldiers, Bengal Lancer trooper legs, from the Airfix kit, were sawed off the man's body (parts 25 and 26), then glued to the gorilla tunic section. These legs were obviously too spindly for a gorilla soldier, but an application of A+B putty would later alter these parts (*Photo 5*).

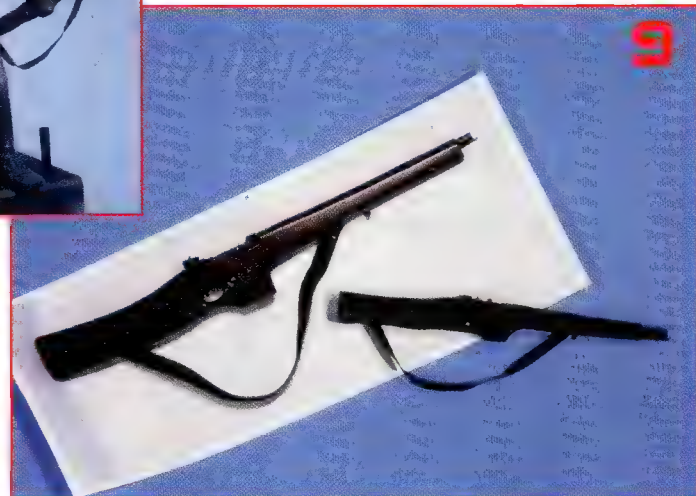
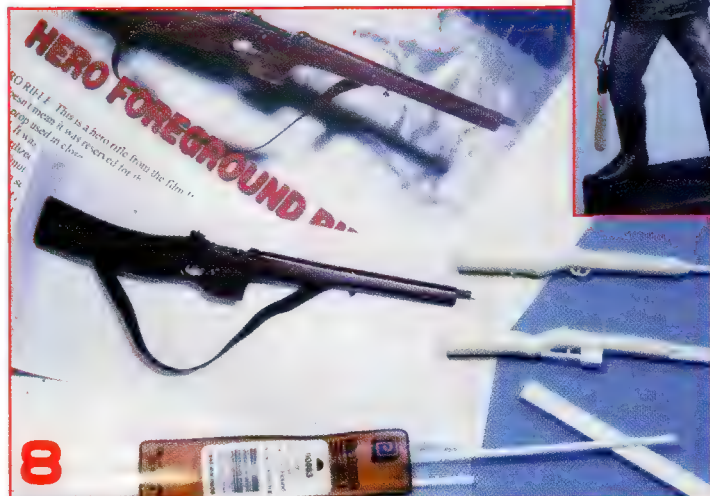
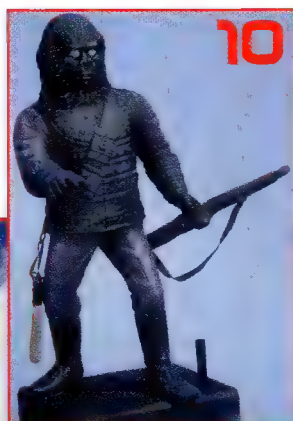
The Calvary ape boots became a minor obstacle. Zaius' boots were the right size for the scale I wanted, however, I was unwilling to purchase an additional two kits just for these parts. I landed on a quick and cheap solution. Taking an appropriately sized blob of plasticine clay, I shaped this firmly around each boot, then carefully sliced the clay free into two sections. I realigned the two sections together to form a one-shot mold. I then gently smoothed out the open seam between the mold sections to create a seal. Urethane casting resin was poured into each boot mold and voila! - I had the necessary parts.

Luckily, the gorilla arms and hands required only minor cuts at the shoulders and wrists to reposition where I wanted (*Photo 6*). More A+B epoxy putty filled gaps in the torsos and legs of my apes and clothing wrinkles re-sculpted. To make each head somewhat unique from another, I sculpted a little epoxy putty into eyebrows,

bushy necks and to partially cover the oversized ears mentioned above (*Photo 7*). I placed these assemblies aside to move onto the ape weapons.

Special effects films, such as Planet of the Apes, often employ many props. They can be separated into "hero" and "background" examples. No, hero doesn't mean they are reserved for the heroes of the film. It usually refers to a working prop used for close-up shots. Cheap, non-functioning props are necessary for extras that are only seen on camera in the background, where distance prevents the viewer discerning the difference. The foreground ape rifle consisted of a brown-painted two piece metal shell, custom fitted by the 20th Century Fox prop department, around a working World War Two vintage M-1 Carbine. This was specifically designed to fit into the apes' large gloved hands. The background prop rifles were fabricated from blocks of wood with faux details.

The rifle contained in the Ursus kit was both accurate and inaccurate. Accurate because it represented an M-1 Carbine, minus the ammo clip, but inaccurate because it was unmodified. Referring to photos of the actual prop, I trimmed away mold seams on the kit rifle. I then added 1/8"x3/4" styrene strip to extend the rifle stock around the barrel (*Photo 8*). Epoxy putty filled out the rifle stock to resemble the hero prop and plastic scraps added for details. As I did for the gorilla heads, an RTV mold was pulled from this







sculpture and castings poured. The same basic procedure was done for creating clubs carried by the gorillas (*Photo 9*). Thin lead foil provided straps and handgrips.

The original gorilla costume seen in *Planet of the Apes* consisted of eight pieces: a dark plum colored two-piece undersuit, heavy-duty black leather vest, leather gauntlet gloves, leather boots with formed toes and a bandoleer. In the sequel, *Beneath the Planet of the Apes*, many more costumes were needed for large numbers of background gorilla soldiers in the invasion scenes. A much cheaper costume was made of a dark plum vinyl vest, dark plum undershirt and pants, boots, vinyl and cotton gloves and a bandoleer similar to the foreground costumes.

My gorilla troopers were painted in artist's oils and acrylics, oils being used for their faces. Drybrushing high-lights works well for these hairy guys (*Photo 10*). Satisfied with these conversions, I moved on to their horses.

## HORSING AROUND

I chose Airfix's Bengal Lancer and horse because the animal kit was very well sculpted. Unlike some other kits, such as the cartoon rendition of a horse in *Polar Lights'* *Sleepy Hollow* offering, it was a serious anatomical study of a real animal in miniature. My only problems with the Airfix horse were its somewhat stiff pose and a few parts fit glitches.

Construction of my horses more or less followed the kit instruction sheet. There were seam gaps on the inside leg parts that needed to be filled with modeler's putty and sanded smooth. Slight cuts were made at the top of their necks, which allowed me to turn their heads and give each animal a little more life and character. On one horse I cut a small wedge out at the base of its neck to drop the head down (*Photo 11*). The resulting gaps were filled with A+B putty and the muscles re-sculpted. Guided by my anatomical reference book I managed to get the shapes correct. A little more A+B filled out the horses' manes. Putty was also employed to give each animal appropriate gender.

Duplicating horse equipment as seen in *The Planet of the Apes* gave me a few problems, mostly because it was difficult to observe details during the film. Analyzing scenes on my DVD copy revealed only portions of the saddle trappings. In scenes where horses appear on expedition in the *Forbidden Zone*, they were heavily laden with extra large

saddlebags and other equipment. During the hunt, gorilla mounts carried little besides their saddles. I noted there were at least two entirely different sets of horse harness and halter used during the hunt sequence, but complete details were impossible to determine by simply viewing the film.

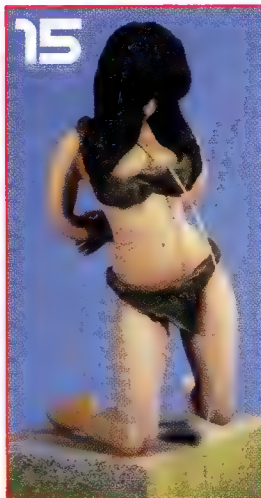
Artistic license solved my problem and I relied upon the kit instruction sheet, utilizing the provided harness template to cut halter straps from .05" sheet styrene. The movie horses had saddle blankets and I fashioned mine from thin lead foil, folding them into rectangles and super gluing to the appropriate location. Although the kit provided saddle (parts 13 & 14), was of English riding design and probably of little resemblance to those used in the film, it was easier to modify this than scratchbuild anything new. I cut off the rifle and saber straps along with the saddle pouch on the left side. The rounded side flaps of the saddle were squared off and the rifle holster (parts 36 & 37), glued to the location of the removed saddle pouch. I needed to trim plastic away from the stirrup openings so gorilla boots could fit through, and .05" sheet styrene stirrup straps were added and lengths adjusted to match the leg length of the riders (*Photo 12*).

As with any form of modeling, it pays to do your research. To paint horses well, you'll need at least one reliable book on horses and horse coloring. Famed military modeler and author, Sheperd Paine, recommended to me a now out-of-print breeders' book, *The Color of Horses*, by Ben Green, Northland Press, 1974. It is a scientific study of why a breed of horse is colored one way or another. Thirty-four large full color illustrations are included which claim to be exact representations of these colors. If you're lucky, you might find an old copy of this fascinating reference manual at one of the numerous military figure model exhibitions held around the world every year.

Horses can be finished with any paint, but I believe artist's oils produce more vibrant colors, are easier to blend and duplicate the distinctive sheen of a horse's coat better than enamels or acrylics. Don't be afraid of oils. You may feel like you're wading around a swamp when mixing your first palette and blending colors, but practice will win you over in the end. I've been sold on oils for flesh tones and use them almost exclusively. Continuing to give each animal an individual appearance, I painted him or her as different breeds. The mare became a Raven Black, possibly the truest black

• Rule the Planet!...Concludes Next Page •





breed. Most blacks have quite a lot of brown in their coats. The black coat of this breed actually reflects subtle purple highlights, the color I used. My stallion became a Standard Bay (Photo 13) and I set aside my favorite animals to dry.

### HEY, THERE'S A GIRL IN MY YARD!

What would a Planet of the Apes manhunt be without a victim or captive for my gorilla army? A few years ago, Soldat produced generic nude females meant for making your own customized ladies. Though the company is gone now, I stocked up on these figures for the future. I wanted a female restrained and kneeling before her new masters. This fairly easy conversion project first required wedges to be cut behind the knees and ankles. The resin casting was dunked into nearly boiling water for a few moments to soften the material, then removed and quickly bent to the desired pose. Her arms were similarly treated and the head bowed. A+B putty provided her animal skin bikini, long hair and other details (Photo 14). Once again, artist's oils gave me the flesh tones I liked (Photo 15).

The figures were the center of attention in this diorama, so my "yard" was designed not to upstage them. A simple field without tall trees or other overwhelming natural features was the best way to go. Keeping with the outdoors setting, I chose an 11"x16" basswood country oval plaque. It retained a rustic bark edge, which enhanced the natural surroundings I wished to depict. Woodland Scenics offers modelers a wide assortment of synthetic materials for creating realistic envi-

ronments and I used their products almost exclusively here.

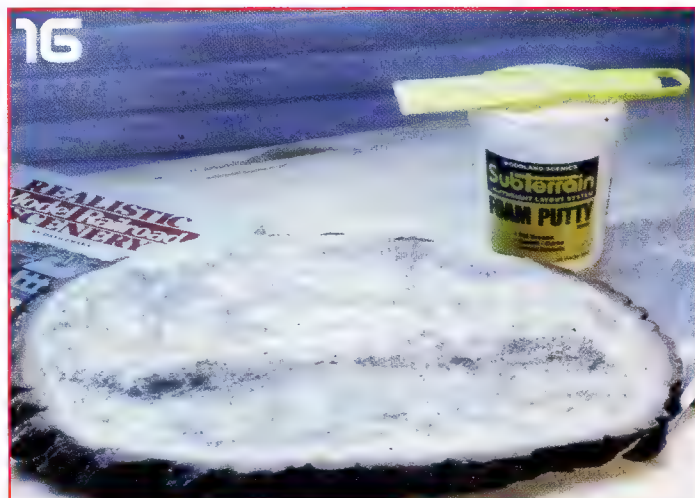
Since I've already described in-depth my basic techniques for diorama bases in other articles, I'll breeze through this step. Of particular note for this project, I discovered a product from Woodland Scenics called Foam Putty. This easy to use spackle-like putty is intended to coat blocks of Styrofoam or similar foam which have been carved into terrain features for model railroad layouts. It's lightweight, applies with a putty knife or your fingers and sticks to the smoothest of foam surfaces. Once dry, Foam Putty can be carved or sanded to the desired shape. I like it because it dries faster than papier mache or plaster-based materials, allowing me to work on the base 3 - 4 hours after application.

My foam ground features were attached to the base with a hot glue gun. Foam Putty was spread over the form, and then some fine-grain sand sprinkled on and gently tapped into the surface with my fingers (Photo 16). When the putty had dried, I shook off excess sand, leaving a nice texture for drybrushing. The groundwork was finished in dark earth tones and various Woodland foam turf and grass materials attached with white glue, in this case, Tacky Glue (Photo 17). I decided to feature Woodland's tall grass in this scene. Tedious to apply, grass tuft by grass tuft, the end results are well worth the effort.

### FINISHING TOUCHES

I tested the arraignment of figures on the diorama base, searching for the best positions. When satisfied, locator holes were drilled to match mounting pins on my figures. Quick-setting epoxy glue permanently fixed everybody to the base. Any small gaps around where each figure's foot touched the groundwork was corrected by gluing extra turf and weed foliage in these areas. This gives weight to a figure. There's nothing sillier than a 500 pound horse perched on tiny grains of sand texture.

It's always a good idea to set a project aside for a day or so after completion. It gives you distance and you'll be shocked how many flaws you'll discover later on. The horses' saddles suddenly appeared bare. I quickly added a snare net fashioned of stained and well-washed gauze bandage plus a small bedroll of painted facial tissue (Photo 18). These were lashed to the saddle by rope made of model ship rigging thread. That was the right finishing touch to bring my gorilla cavalry to life!





# Krafty Korner

with Cindy Morgan

**W**ould you like to be Midas or Goldfinger? Using gold leafing and foils you can, and I'll show how easy it really is. This technique can add metallic touches to your models and accessories in your diorama. Metallic pens and paint can be used, but they don't have the same look as leafing or foiling. Let's get to leafing!

Gold leaf comes in pads of very, very thin sheets (*Figure 1*). When working with leafing, be sure to turn off all fans and close the windows. This stuff will blow all over the place! Other than gold, it can be found in copper, silver and various variegated colors.

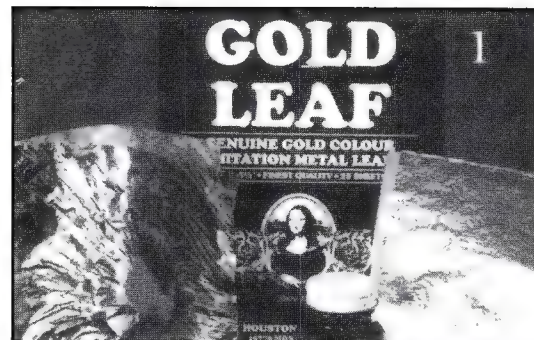
Although there are probably various adhesives you can use, I use an adhesive designed particularly for leafing. Apply the adhesive to the surface to be leafed with an old paintbrush (*Figure 2*). Let the adhesive dry until it's tacky. It goes on milky and dries clear. When you have finished applying the adhesive to all areas, be sure to immediately wash your brush with soap and warm water very thoroughly, otherwise you'll have a permanently sticky brush.

Now for the fun part! Tear off a piece of the leafing and lay onto the tacky adhesive (*Figure 3*). Using a soft paintbrush, rub off any excess leafing and be sure to save the excess for other projects. If you didn't get the solid coverage you wanted, just lay another piece of leafing onto the adhesive and brush it off (*Figure 4*). After you have your surface covered - either entirely or partially - as you want it, brush on a gloss sealer. You now have official leafing! A pad of leafing runs under \$10 and a bottle of adhesive runs under \$5. Both will do bunches and bunches of projects.

Foiling is a relatively inexpensive way to get a gold leafing look (*Figure 5*). As with leafing, apply the foil adhesive and let it dry until it's tacky. Lay a piece of the foil onto the tacky surface. Be sure to lay the foil shiny side up. Use your finger to rub over the foil area. Pull the foil piece off the surface. Foil will stay stuck in the adhesive. Again, if it didn't cover as much as you wanted, repeat the process. Brush on gloss sealer. Foils come in a variety of colors. A kit containing a small roll of foil and a bottle of adhesive usually runs between \$4 and \$6.

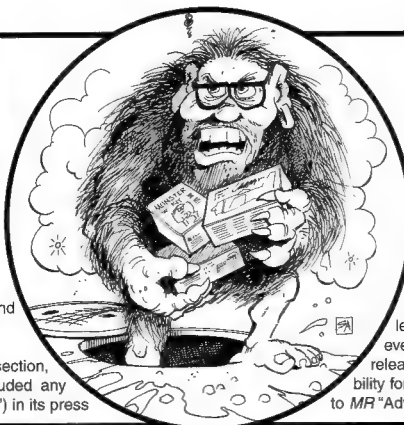
The leafing and/or foiling can be used: to add a classy touch to a plain wooden base; to add metallic detail to jewelry, armor, swords, guns, vehicles, etc.; or to jazz up a name plate (*Figures 6 & 7*). Are the creative, imaginative juices flowing?

You can find foiling and leafing supplies in craft stores and art supply stores. Next time you need metallic details or accents, try leafing or foiling. If you have any questions or comments, contact me at [pakrats@earthlink.net](mailto:pakrats@earthlink.net). Until next time, remember - crafting and craft stores aren't just for girls anymore!





# Strange New THINGS



## Coming at You!

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®**, Attn: *Strange*, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.  
• By requesting *Modeler's Resource* to highlight products in this section, producer/advertiser represents and warrants that it has not included any marks, names, images, writings or other materials ("Infringement(s)") in its press

release information that violates any trademark, copyright or other intellectual property rights of any person, corporation or other entity. In the event that producer includes any Infringement(s) in its product press release(s), the producer of said product assumes full responsibility and all liability for such Infringement(s). For complete "Terms & Conditions," please refer to MR "Advertising Rate Sheet."

### Moore Creations..

is providing something to hang on the walls: the Kabuki mask (near right).

Whether an avid collector of the Kabuki comic and Kabuki character or not, you will love the look of this glazed ceramic wall hanging based on the creation of David Mack's ex-government assassin. Retailing at \$24.95 and releasing in March of 2001, this mask will be the first in a series of collectible Kabuki masks, each individualized in design. Up next is the Scarab Mask. This glazed ceramic wall hanging is based on Scarab, one of the NOH assassins, from David Mack's award-winning comic, *Kabuki*. Scheduled to release in June, this collector's piece will retail for \$24.95. Keep an eye out for the next mask in the line, Tigerlily. Lastly, the bronze Witchblade Bust is a version of the original sculpture by Clayburn S. Moore and will be produced in the traditional lost-wax method of bronze casting. Each hand-poured bronze will sit atop a fine quality green marble base. Limited to only 50 pieces and retail priced at \$695, this spectacular creation based on the popular *Top Cow* character, is a special art piece that should not be missed.

For more information, head to: <http://www.moorecreations.com/> or check with your favorite local comic shop for availability and purchasing!



### Jean-Louis Crinon..

has more kits available for you! First up, from near right, clockwise is: Lucile, which is an eleven-part, solid resin (w/metal) kit. Kit is approximately 10 1/2" tall.

Sarah is next and is a ten part, solid resin model at approximately 9 1/2" tall. On the far left is Graad-Za-Dull bust. This model includes twenty-eight solid resin, wood and metal parts and stands 6 1/2" tall.



Last, but not least is the Little Pumpkinhead which is twelve parts of solid resin and metal. Kit stands approximately 5 1/2" tall.



For more information on these or any other kit from Jean-Louis, contact him at: **Jean-Louis Crinon**, PO Box 34413, San Francisco CA 94134-0413 Tel: 415.467.4402  
You can check out Jean-Louis' kits on the 'Net as well by heading on over to:  
[www.angelfire.com/va/pforr/crinon.html](http://www.angelfire.com/va/pforr/crinon.html) • E-mail: [gargoyle.dn@worldnet.att.net](mailto:gargoyle.dn@worldnet.att.net)

### i-Kore..

OUR WEB-SHOP IS ON-LINE NOW!!!! As of today, you can buy i-Kore stuff from anywhere in the world! We accept all major credit cards and you can even order off line if you want. Another great thing about the web shop is that, even if you don't feel like buying anything, you can just log in and browse the pictures. The shop gallery includes photographs of every single item in the range, up to and including the February new releases. You can take a look at them and we will not ask you to give us any details unless you decide to buy anything. You can find the new Web-Shop on [www.i-Kore.com](http://www.i-Kore.com)





### **Lunar Models...**

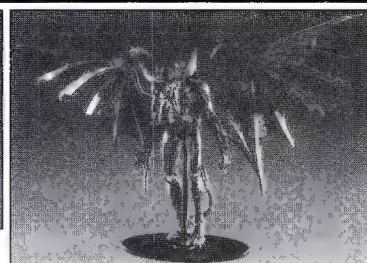
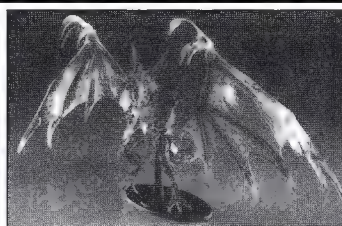
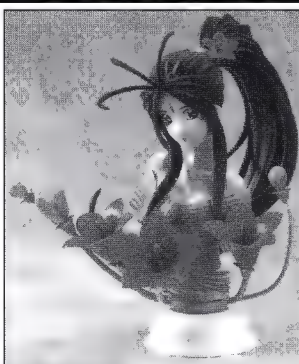
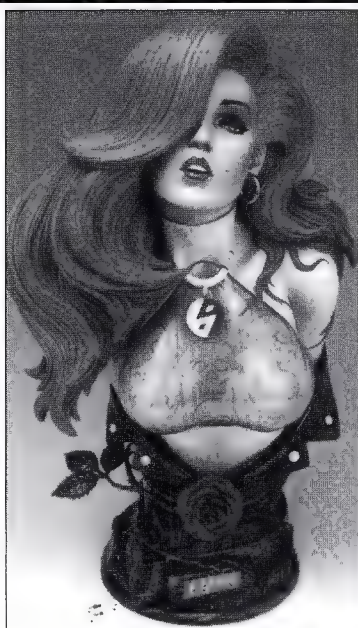
is pleased to announce a number of new kits that are soon to be available.

From left to right is the fully licensed Erin Gray tribute kit. This 1:6 scale figure will include base with a facsimile of Erin Gray's autograph.

The middle kit highlights the new Guy Williams tribute kit and is also in 1:6 scale.

Nicholas Hammond tribute kit is rendered in 1:8 scale. All kits shown are sculpted by Ron Gearing for Lunar Models.

For more information on these or any Lunar Models' kit, please contact them at: **Lunar Models, 1835 Thunderbolt Dr, #C, Porterville CA 93257 Tel: 559.784.7121 • Fax: 559.784.7889 • Internet: [www.lunarmodels.com](http://www.lunarmodels.com)**



### **Diamond Comics...**

The beautiful Belldandy is the star of Oh! My Goddess, one of the most popular anime and manga series of all time - and now she's available both as an unpainted and fully painted bust model kit, manufactured by Epoch and imported exclusively from Japan by Diamond Comic Distributors!

Oh! My Goddess - created by manga legend Kosuke Fujishima - is the story of how the hapless Morisato misdials his favorite take-out joint and gets the goddess Belldandy instead. Granted a single wish, he jokingly asks for a beautiful goddess like her to stay in his life and be by his side. But the joke is on Morisato, because that's exactly what happens - and as he quickly finds out, it's more than he can handle, especially with her fellow goddesses tagging along for the ride! Japanese pop culture (J-

Pop) has taken the nation by storm, which means that fans of all ages will be lining up to be the first on their block to own this one-of-a-kind bust!

This delicate and alluring Oh! My Goddess Painted Bust Model Kit presents the head and shoulders of Belldandy. The bust stands approximately 7" tall, and can look down at you from any shelf thanks to her flower-covered display base. The bust is available both unassembled/unpainted and painted/ready to display. Designed by the experts at Epoch, this beautifully sculpted and painstakingly crafted model bust is sure to be in high demand among fans of the hit series and unique collectibles alike.

Also available are the hottest toys and collectibles based on the Final Fantasy video game franchise! Based on the eighth installment of the series, the special edition Final Fantasy VIII, Guardian Force Series 2 Clear Figure Set brings the god-like creatures summoned to do battle for our heroes to life in clear plastic! Shiva, Diablos, Bahamut, and Gilgamesh are all represented, and feature superior detailing and limited articulation - and they're showcased in attractive window boxed, blister card packaging!

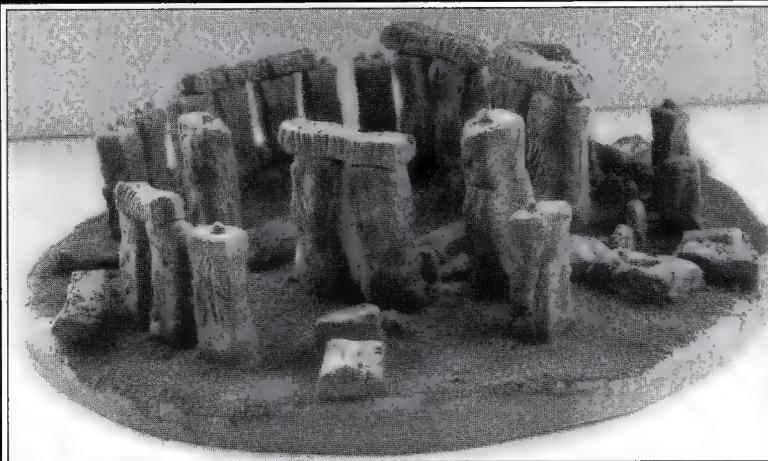
This July, Joseph Michael Linsner's Dawn, the goddess of life and renewal, will be immortalized as a stunning bust, created by Fewture Models - and available through Diamond Comic Distributors!

Joseph Michael Linsner's first Dawn series in 1995 was a primary influence on the famous "Bad Girl" craze in comics, and made him and his creation overnight successes. The launch of the second Dawn series in 1999 added to his legion of devoted fans, a following that has turned a number of Dawn products - including statues, trading cards, action figures, and more - into "must have" items. The same people behind Dawn's past successes won't want to miss out on this latest hot collectible, which represents the largest version of the goddess ever made available to her followers!

Designed by Linsner himself, the 1/2 scale Dawn Bust is sculpted by Shigeru Yamazaki, who also sculpted last year's beautiful - and best-selling - Dawn 10th Anniversary Statue, and comes fully painted and ready to display. Standing an impressive 14" tall, this beautifully sculpted work of art also features a translucent breastplate that employs a clear cover with a lace design, resulting in a unique vision of the fetching goddess which must be seen to be believed.

Fans can find this and other great products based on today's most popular anime characters at their local comics shop, or by contacting the Comic Shop Locator Service toll free at **1-888-COMICBOOK (1-888-266-4226)** or on-line at **<http://csls.diamond-comics.com>**





### Larson Designs...

presents one of their newest designs of, what looks to be, a very accurate 1:72 scale model of Stonehenge, good for diorama or display.

Model is 9 1/2" wide by 3" high comprised of one-piece resin. Truly a collector's item, this piece, #012 is priced at \$25.00 + \$10.00 for shipping.

This is just one of the many exciting things happening at Larson Designs. For more info, contact them at: **Larson Design, PO Box 731353, Ormond Beach FL 32173-1353 • E-mail: CL2012@yahoo.com**

### Earthbound Studios...

The She-Creature bust is the newest offering from Mark Brokaw. Bust is 20" tall and comes in 10 parts. The cost is \$145.00 plus \$15.00 shipping & handling. It is ready now and can be purchased from:

**Earthbound Studios  
P.O. Box 1833  
Battle Ground, WA  
98604**

**Tel: 360.263.8535.  
Business hours are from  
8 a.m. - 6 p.m. PST,  
M - F.**



### Michael Westmore's...

**Aliens of Star Trek™  
Signature Series presents:**

#### The Borg™

Now, for the first time, the ultimate in collecting is here. Licensed exclusively through Paramount Pictures to LL Creations, LLC, the life-sized busts of your favorite aliens based from the hit television series designed by the makeup artist and supervisor for Star Trek, Michael Westmore.

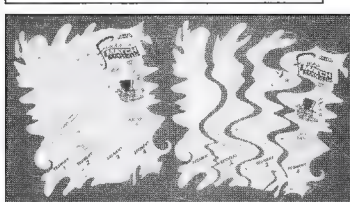
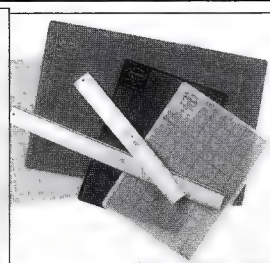
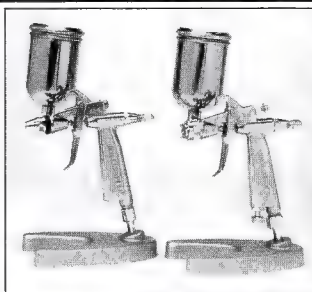
The first bust in the series, the Borg, was meticulously sculpted by Hollywood sculptor Jake Garber from a life-cast taken from the actor, Mark Majors, who has played the Borg on the Voyager series. The bust has been crafted



and handled by only those working at Star Trek to ensure the authenticity of this piece.

Each bust has been handcrafted in polyurethane resin. Offered in three styles, these limited editions are available unpainted, painted and cold-cast bronze. A certificate of authenticity is enclosed with each bust. Michael Westmore's signature has been engraved on the back of each bust. Be the first to own one of these beautiful, limited editions, because, "Resistance is futile."

For more information, please contact: **LL Creations, LLC, PO Box 6154, Burbank CA 91510-6154 Tel: 818.763.6591** or check them out on the 'Net at: **www.alienheadhunter.com**



### Iwata...

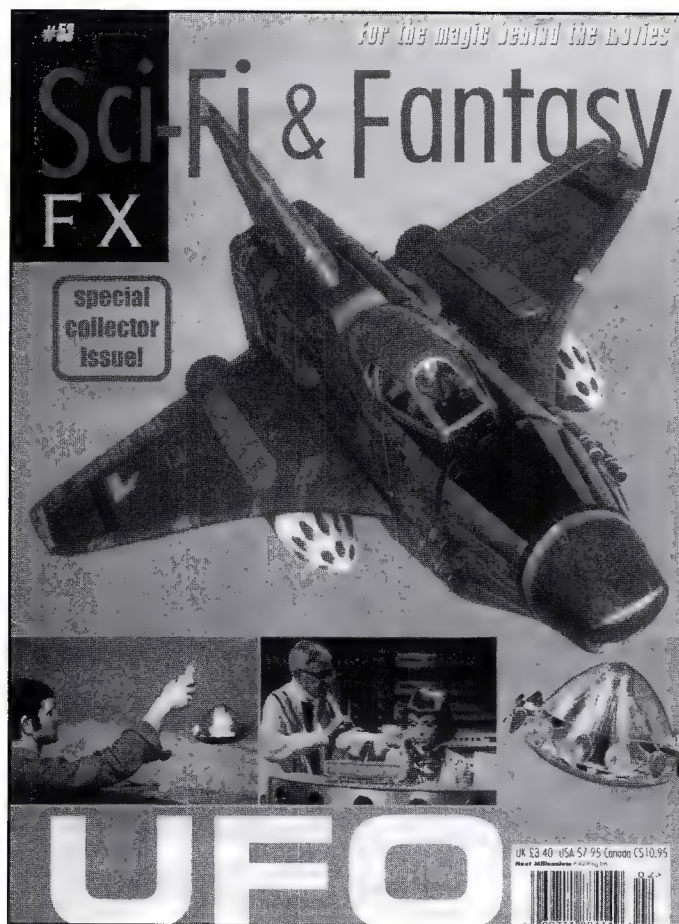
has a number of a new products available for craft and/or modeling. Two new airbrush guns top their list of new items. The **RG-3** is a miniature spray gun (a new version of the popular RG-2). The spray pattern is essentially the same as the RG-2, from 1/8" to 2 1/2", with the major difference being the integrated "Air Valve Packing" cartridges, which can be serviced outside the gun and easily replaced. This gun is ideal for touch-up or custom illustration background spraying, or large studio work and murals. The **LPH-50** is a full-featured HVLP (high volume, low pressure) gun with spray characteristics similar to the RG-3. Using only 1.8 cfm at 13 psi, this low air consumption gun will provide high atomization with a minimum of over spray. Features an adjustable spray pattern from round to full fan shape. Also uses the "Air Valve" and "Air Valve Packing" cartridge sets.

### Artool Productions Company is

pleased to announce the acquisition and availability of **Friskfilm**. This is the very same Friskfilm, which has set the standard in excellence with airbrush artists for over 30 years. Friskfilm is available as a gloss or matte film in rolls and pads and has a translucent backing sheet for easy handling. Also new to their line is the addition of **Cutting Mats**. The **Artool Cutting Mats** are constructed from a new 3-ply polymer composite material that makes them the most flexible and durable mats available. For more information on these or other Iwata or Artool products, contact: **Iwata-Medea, Inc., PO Box 14397, Portland OR 97293 Tel: 503.253.7308 • Fax: 503.253.0721 • E-mail: info@iwata-medea.com** or on the Internet at: **www.artoolproducts.com**



# AT THE NEWSSTAND



## Sci-Fi & Fantasy FX - Special Collector's Ed.

Actually, just about any issue of the above magazine out of England is going to be a collector's edition since the publishers have ceased production with this issue, #53.

Over the years, this publication has increased its coverage to include more FX material and at one time, even published a completely separate magazine that dealt solely with special effects, titled, *Effects Special*. There were two issues of that magazine published and then it was pretty much rolled into the above publication.

This final issue is dedicated to the memory of Derek Meddings, whom many of you will remember as being an integral part of Gerry Anderson's productions, including UFO.

This particular issue boasts a good deal of behind-the-scenes with looks into UFO and quite a bit that's related to Gerry Anderson's shows and the work of Derek Meddings.

For those wishing to purchase certain back issues, the following were available at presstime, but you'd be wise to contact them and check since time has passed: #22, 33, 40, 41, 45, 50, 51, 52 and this current issue, #53, you may wish to try contacting: DirectMag, 695 Westney Road South, Ste 14, Ajax, Ontario L1S 6M9 Canada. Tel: 905.619.6565; Toll-Free: 1.877.474.3321 or Fax: 905.619.2903 or E-mail: annl@disti-cor.com

## Scale Auto Enthusiast (June 2001)

There are a number of great articles in this issue of SAE, most notably, what you see on their cover: Build the Batmobile! by Eddie Hillery. What Mr. Hillery has done is essentially what Hilber Graf did in a previous issue of MR. He's taken the Revell Ford Futura kit and converted it into the most famous crime fighting vehicle of all time: the Batmobile.

The article is well done and provides another way to essentially get the same effect. The pictures are well done and there are even a number of diagrams that are included to make things easier to understand because this, as Hilber would tell you, is NOT an easy project to complete. The final results of Mr. Hillery's conversion point to a realistic-looking Batmobile that you will be proud to have on your shelf. Patience, putty and tenacity will get you there.

Other articles include polishing photo-etched parts, high tech detailing, an article that looks into the "Tale of Two Manufacturers" and coverage of the Toy Fair 2001. Nice issue, but if you're not into the Batmobile or vehicles per se, this mag is definitely not for you. However, for those who enjoy finding techniques wherever they can, then there is most likely something here that you'll be able to add to your files. Find out more by checking in with your nearest bookstore or newsstand or head over to: [www.scaleautomag.com](http://www.scaleautomag.com)





# THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft

Welcome back to the wonderful world of films on DVD and the music from those films on CD that have influenced the model kit world.



## THE CROW

Miramax / Dimension Home Entertainment

This is the two-disk, deluxe edition DVD of "The Crow," which featured the late Brandon Lee. This film was truly made for him. Outside of just containing the original letterboxed film in crystal clarity, it also boasts some truly wonderful additional material. The most enjoyment I got was watching the deleted scenes which contain a bit more violence and the "extended scene" section. There is a "making of" featurette, design stills, poster concepts and more. A truly packed DVD that is worth every penny. The only downside to all this is the addition of reviewer quotes all over the packaging. Like duh! Who doesn't know about this film? Sorry, it's my motion picture advertising background showing again.

Unlike the "Superman" boxed set, talked about below, I opted not to purchase the boxed "Crow" set. The sequels were not that wonderful. In fact, the TV series was much more entertaining. Go figure. Not much in the model arena lately on this character, but the kits that have been produced in the past have been most memorable.



## THE SUPERMAN COLLECTION

Warner Home Video

Superman flies again in this four-disk set with Christopher Reeve as the man of steel. The first film, "Superman," has been given the royal remastering treatment. This disk contains all kinds of goodies: behind the scenes documentaries, deleted scenes, director's commentary and more. The picture is wonderful and the sound has been remastered in Dolby digital 5.1.

With the three sequels, all you get is the trailer. Oh lucky us. I personally like the second film, "Superman II," a lot. "Superman III" had me wondering, "why?" With the forth installment, "Superman IV, The Quest For Peace," the powers that be must have decided to abort this film half-way into production. In fact, Warner Brothers did not even release this film. It was produced by the now defunct Cannon Films and, in their usual fondness for cheapness and a quick buck, cut all the corners as well as the film's original length, just so they could have more showings at the theatre during the day. Enough of the history lesson.

Suffice to say, it is unfortunate that "Superman IV" was not restored. It might have made a lot more sense.

The disks come packaged in a nice chrome box. The disks themselves are housed in the usual Warner Brothers' cheap cardboard snap cases.

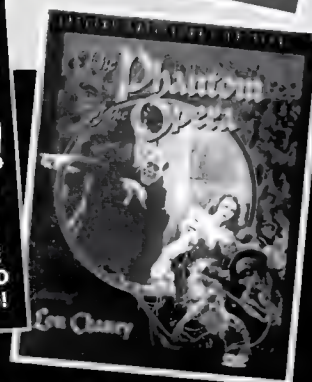
These films are available separately or in the boxed set. I choose the boxed set even though I loathed "III" and tolerated "IV." Models of the man of steel have been with us for a long time, starting way back with the original Aurora release in the 1960s.

Talks still continue to this day about a new "Superman" movie. We shall see. I understand that the Warner Brothers' "Batman" films are going to get a DVD re-release as a boxed set. God help us all.

At least check out the first two films. Rent them first, if you must. Remember, it's about truth, justice and the modeling way. I need sleep!

## DVD HALL OF FAME!

DEDICATED TO PAST RELEASES THAT HAVE INFLUENCED MODELING!



## THE PHANTOM OF THE OPERA

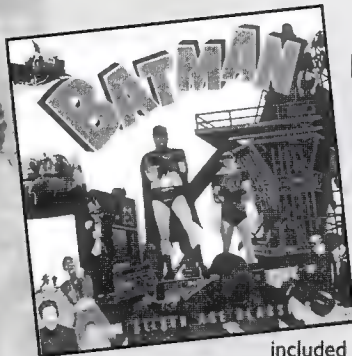
Image Entertainment

Newly remastered to the correct running speed, color tinted to the original Universal specs, and the Bal Masque sequence is in it's original two color Technicolor. The new transfer boasts a new digital stereo score.

The film looks really good considering that it is 76 years old. So, don't be like me and wait another 76 years if you have never sat down and watched this film. It is amazing.

The number of kits produced on the Phantom is vast to be sure, with new ones cropping up all the time. The character cannot be denied it's rightful place in modeldom.





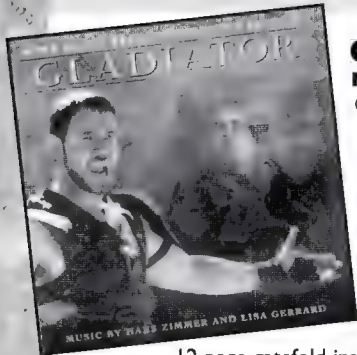
## BATMAN

Composed by Nelson Riddle  
Film Score Monthly

[www.filmscoremonthly.com](http://www.filmscoremonthly.com)

This is the 1966 score to the Adam West and Burt Ward film that derived from the classic TV series, Batman. This is indeed a gem of Bat-music. Over 66 minutes of music are contained on this CD release.

A 16-page, full color booklet is also included that contains a breakdown of the cues as well as insights to the film and, of course, there are many color stills and poster art. Also included for the listener's enjoyment is the original Batman series theme, composed by Neal Hefti. The sound quality is excellent. Not bad for a film this old. Break out your Bat-brushes and model the night away with this one. Excellent. This CD is limited to a pressing of 3000.



## GLADIATOR

MORE MUSIC FROM THE MOTION PICTURE

Composed by Hans Zimmer & Lisa Gerrard  
Decca Records

[www.universalclassics.com](http://www.universalclassics.com)

For those of you who simply can't get enough of this Roman he-man film, here you go. Contained in this 55-minute-plus, CD is more haunting and melodramatic cues as well as voice-over inserts of some of the defining moments of the film. A

12-page gatefold insert informs the reader further about the music from the film. As I stated in the last issue and I will reiterate here, I can't believe the kits that continue to be produced on this character. Everybody loves a hero. There are so few today, if any. A "must have" for lovers of this wonderful film.



## CONQUEST OF THE PLANET OF THE APES

Composed by Tom Scott

## BATTLE FOR THE PLANET OF THE APES

Composed by Leonard Rosenman  
Film Score Monthly

[www.filmscoremonthly.com](http://www.filmscoremonthly.com)

The series of original "Apes" is now complete with the release of this dual score CD. Both "Conquest" and "Battle" have been restored and presented to us in a nifty package.

Tom Scott's score delivers a fresh interpretation of a bleak future on the brink of unrest. The opening theme as well as the street-fighting music between the apes and the militant human forces are my favorites.

Being a closet Leonard Rosenman fan, this is an excellent follow-up to the work he did on "Beneath The Planet Of The Apes." What "Battle" lacked in budget is made up greatly by the score. Oh those penny-pinching studio executives.

The 16-page color booklet contains notes on the two films as well as information on each of the cues presented. Also included are color stills and poster art on the two films. 32 tracks make up the almost 75 minutes of music. This CD is limited to a pressing of 3000. Don't procrastinate here people.

I personally have been waiting for these scores to come out for a long time. Bravo once again to the folks at Film Score Monthly. Keep making me happy. General Ursus Craftbeast says, "The only good score is an 'ape' score!"

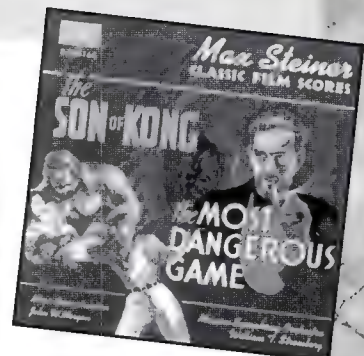
## SON OF KONG / THE MOST DANGEROUS GAME

Composed by Max Steiner  
Marco Polo

[www.naxos.com](http://www.naxos.com)

The folks at Marco Polo have done it again with these two magnificent reconstructed scores. The reconstruction was by John W. Morgan and performed by the Moscow Symphony Orchestra under the direction of William T.

Stromberg. It is about time is all I got to say about this. There have been so many scores released on "King Kong" that it makes my head spin. Over 77 minutes of music are contained on this CD release. A mammoth 36 page booklet, details the film's in question as well as the music itself. Wonderful listening for those who love the old style scores of yesteryear. Oh man, I'm starting to tear up.

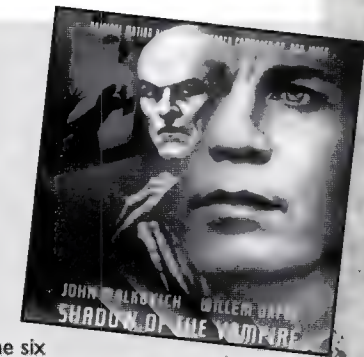


## SHADOW OF THE VAMPIRE

Composed by Dan Jones  
Pacific Time Entertainment

Essentially a film about the making of "Nosferatu," but with a few important exaggerated details. Notably dealing with the fact that the character of Max Schreck, was in reality, a real vampire. This score may not appeal to everyone.

It is one of those scores that has to grow on you with repeated listening. The six page tri-fold insert doesn't provide us with any information as to the composer or the film for that matter. There are however a bunch of full color stills from the film. The disk contains over 49 minutes of music on 28 tracks. This score is definitely for die-hards fans of the classic silent version of "Nosferatu" and anything that is connected with it.



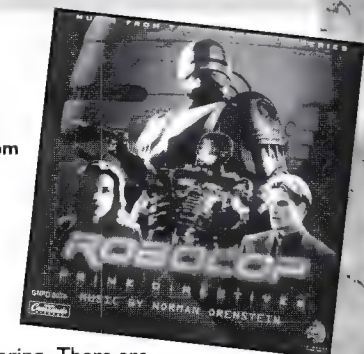
## ROBOCOP PRIME DIRECTIVES

Composed by Norman Orenstein  
GNP Crescendo Records

[www.gnpcrescendo.com](http://www.gnpcrescendo.com)

Here we have a score for the, as yet unseen in the U.S., new Robocop mini series. It's had to judge this music when one cannot have the visual to see exactly how it works in conjunction with the overall finished piece of film.

However, the music is definitely a departure from what we are used to hearing. There are no powerfully driven Robo themes like in the original or sequels. The jury is still out on this one. The disk contains over 73 minutes of music on the 14 tracks that make up the four part series. A four page insert is included with color stills and short bios on the series and composer. For adventurers only.



## SPECIAL SECTION. NEED SOMETHING TO SCULPT? HOW ABOUT KITS BASED ON THIS?

### HAMMER VAMPIRE

FILM MUSIC COLLECTION

Composed by Bernard Whitaker & Robinson  
GDI Records

[www.gdirecords.com](http://www.gdirecords.com)

More newly released music from the classic Hammer horror films. The disk contains over 74 minutes of music as well as a 20 page, color still laden, booklet. "Legend Of The Seven Golden Vampires," "The Kiss Of The Vampire," "Vampire Circus" and "Lust For A Vampire" are featured. There is nothing like having a Hammer vamp in resin form. A must-have!





# SHOWTIME!

**Show Promoters:** Please feel free to fax or mail us information about your upcoming event and we'll post it here. Thanks! As room permits, information is placed on a "first come, first-served" basis. Contact information: Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com. Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments.

## • JULY •

### • A Modeler's Odyssey:

The IPMS/Chicago chapter is proud to be hosting the 2001 National Convention in Chicago, **July 4th - 7th, 2001** at the **Hyatt Regency O'Hare**, 9300 West Bryn Mawr Ave, Rosemont, IL 60018. For more information, contact: IPMS/USA 2001 National Convention P.O. Box 377, Hazel Crest, IL 60429-0377. General Convention Information: Joseph Schock <agnot@mc.net>; General Information: Jack Bruno <BustoffRC@aol.com> (Trophy Sponsorship); Contest Information: Edward Nowak <FOKKERNUT@aol.com>; Registration Information: Ed Wahl <ewahl@kiwi.dep.anl.gov>; Vendor Information and Sales: Marty or Mary Jurasek <mmodels@wwa.com>, or check them out on the Internet at: <http://www.geocities.com/ipmsusa2001/>

## • AUGUST •

### • Imagine Nation Expo:

T.C.B. Inc. is proud to announce The Imagine Nation Expo 2001. A Figure Model Kit - FX Experience to be held at the **Orleans Hotel in Las Vegas, Nevada, August 3, 4 & 5, 2001**. Sponsors include: Amazing Figure Modeler, GEometric Design, Conte Collectibles and more to be announced. The 1st Annual "Bob Burns" model contest with over \$2,500 in cash prizes. Seminars and demonstrations on painting and sculpting with Q & A sessions. This show is being brought to you by the Creative Minds at: Monster Cellar, Taylor Design, Dark Carnival & Amok Time. Any questions or dealer inquiries please call **310-378-7920** or check out: [www.imagenationexpo.com](http://www.imagenationexpo.com)

### • Model - Diecast - Toy Show

Sponsored By Moraine Scale Modelers Club, August 25, 2001, Butler Mall, Butler, PA. 100 Vendor Tables at \$5.00ea. Contact: Daniel McEathron, 108 St Mary St., Butler, PA 16001. Tel: (724) 285-5720 • E-mail: [daniel@zbzoom.net](mailto:daniel@zbzoom.net)

### • Bournemouth Model Spectacular

**August 11th, 12th 2001**. The south of England Scale Modelling Showcase at the **Bournemouth Pavilion, Westover Road, Bournemouth**, Model Clubs and Traders warmly invited to this the second show at Bournemouth. To apply for stands, please contact: John Bothamley, 9 Heather Close, Throop, Bournemouth BH8 0ER Tel: 01202 527 723 or Brian Bisp, Tel: 01202 743 465 Fax: 01202 718 488, e-mail: [brian@bournemouthmodelspectacular.co.uk](mailto:brian@bournemouthmodelspectacular.co.uk) General details appear on the show web site: [www.bournemouthmodelspectacular.co.uk](http://www.bournemouthmodelspectacular.co.uk)

## • SEPTEMBER •

### • Carolina Slam-A-Rama:

presented by IPMS/Spartanburg Scale Modelers, Sept. 29, 2001 Spartanburg, SC. Contact Info: e-mail: [dlots@spartanburg.net](mailto:dlots@spartanburg.net) or Tim Kirkland, P.O. Box 414, Roebuck, SC 29376 Phone Number: (864)587-9710

### • Kitbuilders Model and Toy Show:

Sept 30, 2001 at the Hillside Holiday Inn in Hillside, IL. Call **815-334-1540** for details. Guests include Forry Ackerman, Brinke Stevens and Glori Ann Gilbert. Cash prizes for our model contest.

## • OCTOBER •

### • DRONE-A-RAMA:

Stay tuned for more information on this event held in the United Kingdom or visit their site at: [www.dronemagftvmc.com](http://www.dronemagftvmc.com)

### • IPMS Vancouver Fall Model Show & Swap Meet:

October 6, 2001, 9:00 A.M. - 4:00 P.M at the Bonsor Recreation Complex - 6550 Bonsor, Burnaby, BC, Canada. Contact: Scott Hall, Phone : 604-524-8037 • e-mail: [scottdhall@hotmail.com](mailto:scottdhall@hotmail.com) • Contact: Kevin Brown • Phone : 604-939-9929 • e-mail: [ipmsmail@home.com](mailto:ipmsmail@home.com) or on the Web at: <http://members.tripod.com/~ipms>

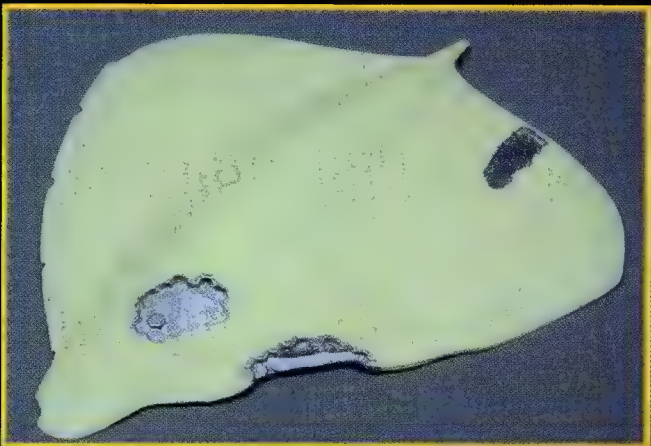
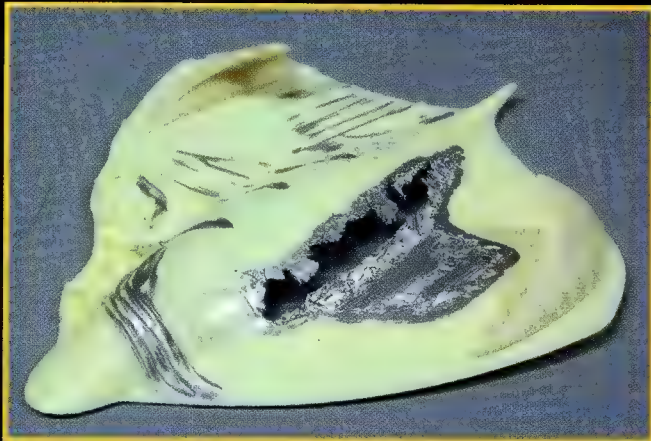
### • Rocky Mountain Model Expo (ROMMEX):

A three day event to promote the hobby, in Colorado Springs 26-28 Oct 2001! Le Baron Hotel ((719)-471-8680), Model Contest (Military, Auto, Sci Fi/Anime, Real Space, Aircraft, Figures, Gaming Pieces, and Ships), Vendors (please contact me), Demonstrations and Swap Meet. For details contact **Steve Kiernan (719)-282-3093** or e-mail: [ampscs@codenet.net](mailto:ampscs@codenet.net)

### • Chiller Theatre:

You've heard of this mega-event. Multiple times a year. Catch it this coming **October - Sheraton Meadowlands Plaza, East Rutherford, NJ**. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline at 201.457.1991** for updated show information and guest lineup. Check them out on-line at: <http://chillertheatre.com/>



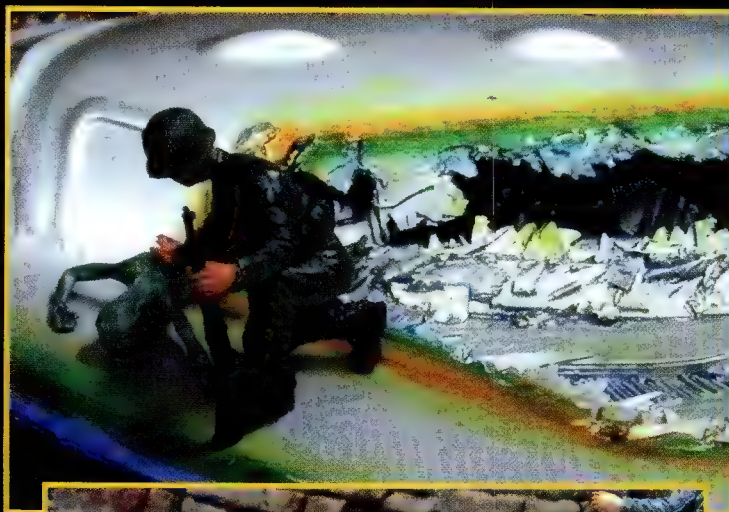


the edges of the scorched areas and crumpled metal of the ship. This was an attempt to recreate the paint scheme done on the box art, and it failed. If I were to do it again, I would airbrush these colors on. The end result is not too bad, but the acrylic paints were dry before I had time to blend them together.

The alien figures were painted with a custom mixture of acrylic paints, the final color being a greenish blue. I highlighted their eyes with a small paint marker, then set about to build and paint the human figures. These figures need to have their arms glued on, and two need their hats added, which I did with CA glue. After the limbs were attached, I painted the figures with dark tans, green and brown. As I said at the beginning, painting figures is something new for me, so the result is not the best, but I am happy with how they came out.

Once the painting was done, it was time to assemble the final diorama. The ship sits on top of a rock and partially into the mountainside. It has a locator pin on the bottom, and the fit was fine. I superglued the ship onto the base, then added the aliens and humans to finish off the scene.

Overall, Testors has put out a fine model, though it is a bit pricey with a suggested retail of \$60.00. The model fits together very well, and the molded-in details are nicely done. This model will make a great addition to any sci-fi or UFO collection, and, if you don't mind working with resin, will be a lot of fun to build. As for me, give me some plastic to take "Off The Sprue."



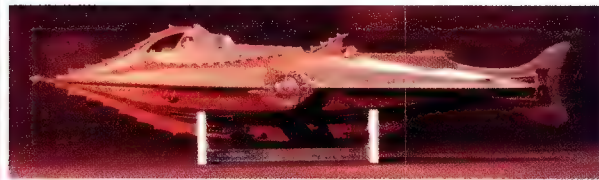
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- Submarine display stand included

- Easy-to-follow instructions
- 3 photos of a built kit provided for reference

**Price: \$395.00**  
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## Space Pod

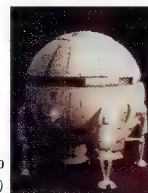
- 6.5 inches in diameter (1:12 scale)
- A very high quality resin model kit
- Opening back door & interior details
- Water-slide decals
- Easy-to-follow instructions

**Price: \$190.00**  
(S&H: \$7.00)

## Aries 1-B

- Museum-quality collectors item
- 6.1" in width & 6.25" in height
- Made of resin & clear parts
- Easy-to-follow instructions with 3 build-up photos
- Finely detailed & extremely accurate

**Price: \$175.00**  
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# MAGIC, FANTASY & MONSTERS: THE ART OF DANIEL HORNE

with Jim Bertges



First mass market publication  
**CONAN**  
AND THE  
GRIM GREY GOD  
BY  
SEAN  
MOORE





*Above Left: very first, one-of-a-kind Hulk sculpt done in Super Sculpey. Above Right: Half of the two-figure sculpt, "All That Glitters," which Daniel has not released yet.*

It is a rare individual who, for his entire working career, is able to do exactly what he loves. It is even rarer for an artist to spend an entire career dealing in fantasy, science fiction and monsters and be able to make a living at it. Daniel Horne is one of those rare individuals. Where most people in artistic pursuits must pay their dues as waiters or house painters, Daniel has spent his career as an artist being an artist. His subject matter has rarely left the realm of the fantastic, whether in painting or sculpture and that has been his focus since childhood.

It's fairly easy to see where Daniel's dedication to art comes from when he describes the artistic streak that runs through almost his entire family. "My whole family is inflicted (with art), except my poor father. He's the only one who can't draw or paint at all. My mother is a professional doll maker. My grandmother was from the Ukraine and she made hand-painted Russian Easter Eggs. My older sister is an artist, my uncle is an art teacher and my children are very artistic. It just runs rampant through the family."

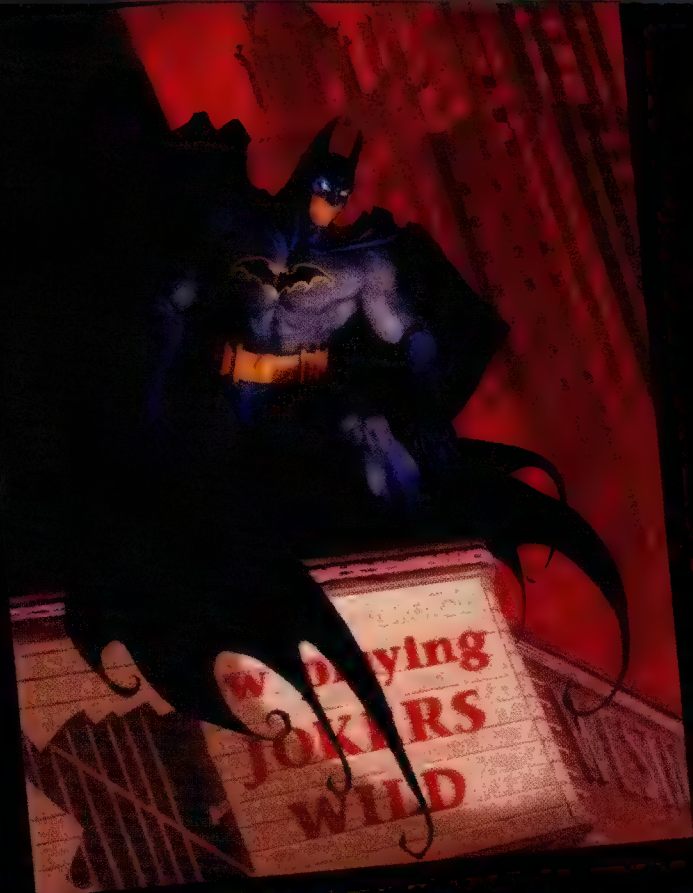
So, when it came to making art of his own, it seemed like a very natural thing to do. However, even at an early age, Daniel seemed to have an attraction toward the three-dimensional art forms even though two-dimensional art would become his livelihood. There were things in his young life, as there are with most people, that put vivid images into his head that still reverberate in his art. "I was encouraged at a very early age. I always had drawing tools wherever I went. I remember my grandmother, even

more than my parents, encouraging the art. She brought her art over from the old country and it was very strong until the end of her life. I still have a few of the Russian Easter Eggs she made. I was always taken to museums, whether it was for art or natural history. I grew up in Pittsburgh and they have a wonderful museum, the Carnegie Melon. It's strange when I think about it, but at a young age, I was more drawn to the dioramas they had there than the paintings. They had a number of life-sized tableaus and there is one that's ingrained in my memory, it made such an impact on me. There was a camel with Arab traders on it and they were being attacked by a couple of lions. One of the lions had the camel by the haunches and the other was pulling at one of the traders as he fired a musket at it. That image is what I remember from that museum and it has stuck with me all these years. I haven't seen that thing in thirty years, but I can recall every detail. I remember the one guy being dragged off the camel and the claws of the lion digging into the camel's rear leg. The camel was reared up in terror and slobber was coming out of its mouth. It was so real, it was frightening. It was like a one-to-one scale model."

With such memories spinning in his head, it's no wonder that Daniel was drawn to the fantasy and adventure aspects of art. However, it only seems natural that someone studying to be an artist would start out in a more traditional vein. But that was not the case for Daniel, "It was always monsters and creatures and pirates from the beginning. One of the earliest memories my par-

*Facing page (clockwise from top left): The return of Tarzan oils on masonite 24x36 (TOR books); Dewellers in the Mirage by A. Merrit, 20x30 oils on masonite (Collier books); Conan book cover art; Card art from the Lord of the Rings card game titled: Thorin and the Trolls, oils on illustration board 10x15 I.C.E.*





*Above: Batman painting titled "Joker's Wild" oils on masonite 24x36. Left: Oil painting for the blister pack to Kenner's Batman Forever action figure line. Below: One of many paintings done for DC's Superman collector's card series.*



ents and I have of me drawing was of the Crucifixion scene. I did it when I was three years old. I have it here; my mom just gave it to me, and, oddly enough, on the other side is a pirate ship battle. All my life I've had this story-telling thing. I have to say that I grew up Roman Catholic and the one thing I loved was all of the art in the church. We have these really wonderful bas-relief sculptures of the stations of the cross. I'd constantly poke around the sanctuary and follow the story. It was a real old Russian Orthodox church with the incense and all that. At Christmas time, they had one of those life-sized tableaux of the manger scene in the church. I was always drawn to those three-dimensional images more than painting. So when I started sculpting, it just poured out. I couldn't stop. In the first year of sculpting I think I did eighty-two sculptures. I just couldn't stop. Now I'm a little more focused."

However, before he started sculpting, Daniel's focus was on drawing and painting. His training in that field had a very distinguished lineage, but still maintained a very romantic and fantastic background, "I was trained by a seventh generation Howard Pyle student. I come from a direct line of teacher-students from Howard Pyle to myself. I was very fortunate at art school to study under and become friends with Ken Lager, a western historical artist. He's the one who studied with students of students of Pyle. That's the school I come from, a very traditional, almost 19th century background, but with lots of story-telling; making characters come to life. The Pyle school is the basic influence, but a whole array of 19th century painters were influential."

There were other influences on Daniel's art as well, influences that a fantasy artist working during the mid-20th century would have a hard time avoiding. "I was definitely influenced by Jack Kirby. He was my favorite. He said so much with so little. A gesture, a line. If you look at a lot of my creature designs, at times that Jack Kirby influence comes out. The big sausage toes and the large, wide mouth with teeth that look like bricks. It's there and I'm glad for his influence. By studying Jack Kirby's art, I learned power. His art and Alex Raymond along with Hal Foster, the great draftsmen and illustrators, whether they're comic book or not, have taught me so much. Even now I find I'm learning from artists younger than myself. If there's something in their work that's wonderful, I want to know what that is. I want to incorporate it into my own."

Even though it took him eight years after finishing art school to feel as though he'd truly "made it" as a fantasy artist, he spent many of those years turning out top-level fantasy art. In the course of his career he has painted covers for over 260 paperback books and 138 hard covers. Many of those covers were for the popular Dragon Lance series from TSR as well as covers for Dragon Magazine. Other jobs have included super hero posters for both Marvel and DC comics as well as art for toy packages from Batman Forever to GI Joe. As he developed as an artist, he was able to connect with people that recognized his talents. "About a year out of art school I was lucky to hook up with art director John Litgo at the Science Fiction Book Club. He saw something in my work, it wasn't ready to be published, but he saw something. He was from the old school that said if you see someone with some promise, you encourage them. He would give me a couple of jobs a year. I did a Heavy Metal magazine cover back in '83. I just scrounged around for any fantasy illustration work I could find, whether it was with a fanzine or whatever, I knew I had to keep painting. I knew for me the most important thing was to keep it up and if I fell out of it and got a real job that would have been the end of it. Something happened in the eighth year that art directors started trusting me and it hasn't stopped. I would say the past ten or eleven years I've had to turn assignments away. I haven't had a down period since."

In the midst of that artistic success, Daniel discovered that there was another artistic endeavor that he could apply his talents to, but he just didn't know he was ready to do it. "I actually backed into sculpting by pure accident. I've been an illustrator for eighteen years and I did a print of St. Nicholas that I sent to a friend of mine, Joe Broers. He



sent me back a little sculpture he did of the character I painted. I'd never seen that kind of clay before so I asked him what it was. He told me it was Super Sculpey™ and I picked some up. It was almost like a religious experience. Right off the bat I had a real good feeling with it. Suddenly there were all these things I had been wanting to do that I could actually do. I didn't study sculpting in school. I guess you could say I had a skill I didn't know I had."

Another discovery Daniel made was that the skills he'd developed as a painter weren't lost in his sculpting. In fact, they enhanced his skill as a sculptor. "All the years of drawing and painting creatures paid off in the sculpting, because it was like taking off one hat and putting on another. I'm basically sculpting the same characters I would draw and paint. The thing I had to adjust for was sculpting in the round, because when I paint it is from just one angle."

It was fortunate that his artistic ability continued in his sculpting because Daniel was soon offered an opportunity that would have crushed a lesser artist. The trick was that Daniel has a special way of convincing potential clients that he had all the skill necessary to create the sculptures they needed, "I lied. I was exhibiting some paintings at the Dragon Con one year and a fellow came up and dropped a note asking if I wanted to do some design work for a new action figure line. They wouldn't tell me what it was because they were working on the license. It was Toy Vault and they finally told me they had secured the license to do action figures from Lord of the Rings™. They were to be based on the written description, not on anyone else's artwork. They asked if I sculpted and I said 'no.' They wanted to know if I'd done any action figures and I said 'no.' Then I hung up and thought, 'Man, that was a dumb thing to say!' I called back and said well, I've done a few, and they asked me to sculpt the line of action figures for them. When I hung up the phone I was terrified. I went on the internet and downloaded 300 pages on how to do an action figure. From that I learned enough to get me through. The first one I did was Gandalf, then Frodo, the Balrog, Ugluk the Orc, Gimli the Dwarf, the Black Rider. I worked on them for about a year and a half and it was excellent. It was the first time action figures had been made from the Lord of the Rings property."

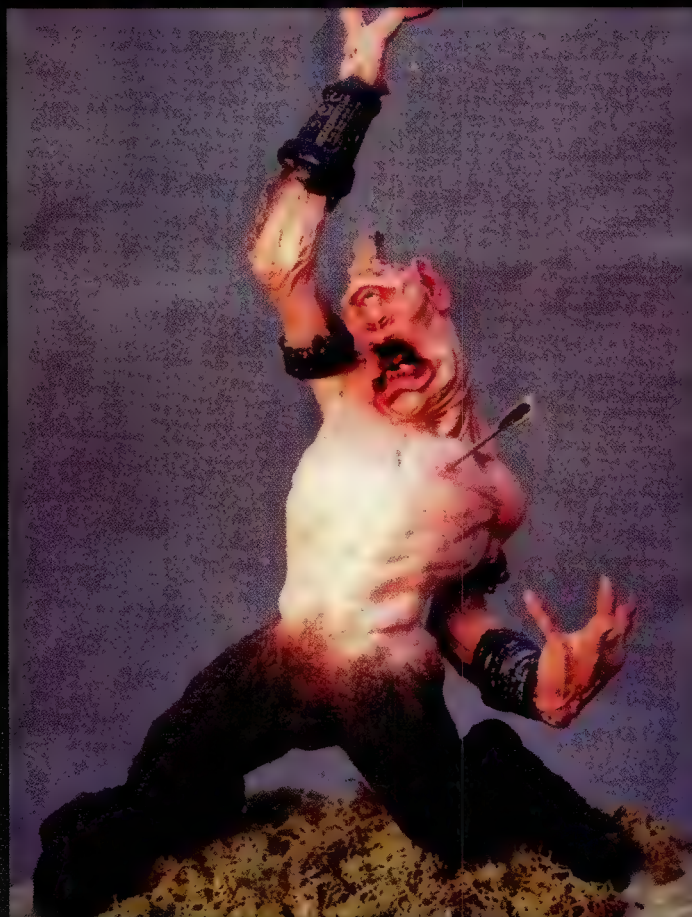
"My only regret was that I was so young in my sculpting that I wish I was doing them now because I have so much more experience. Some of the early figures were stiff and tentative. The thing I'm most proud of with those figures was Frodo. I took a lot of heat for that figure. Actually I was crucified on the Internet. People hated the look of that figure. I made him with a smirk and he was a little jolly. Not overly jolly, but he had a little curly grin and people hated it. They weren't used to seeing Frodo with a smile. What they didn't realize was that there were two Frodos. Early in the story he's kind of plump and happy and apple cheeked. Then there was Frodo at the end where he was worn and gaunt, with a swollen black eye and his hair was limp and he had a very sad expression. I wasn't allowed to tell anyone that because it was supposed to be a big surprise. Even with all the problems it really was a lot of fun to be able to immerse myself for that period of time in the Rings stuff."

One toy line led to another and soon Daniel was a full-fledged professional sculptor. "From there I did a line of sports warrior figures for Warner Toys. They were based on football players so I had to get likenesses and that was good training. Just when that was winding down, I started considering doing garage kit sculpting and bringing out my own kits. I never had an idea that there was a garage kit field until about three years ago. Of course, like everybody back in the late 60s and early 70s, I built all the Aurora kits over and over again. Then for some reason modeling stopped and 2D art took over. In art school I concentrated so

• Continued Next Page •



*Above: Oil painting for Kenner's G I Joe line, (this one is for the French Foreign Legion). Below: Second resin kit titled "Braxax One Eye," a tribute to the wonderful art of Ray Harryhausen. This kit is still offered for sale.*







much on painting and drawing that there was no time for anything else."

All that sculpting work led to a dilemma for Daniel. He felt he had to decide between two different forms of art. "For the first two years of my sculpting experience I fortunately found so much work in the action figure field, that I practically stopped painting. I wrestled with it, should I paint...should I sculpt...and I found out that I need both of them. One compliments the other. When I'm doing one more than the other, I get artsy. In the beginning I thought they were two different animals, but I've discovered that they're just two sides of the same coin. I have to do both."

As it does with many commercial artists, the specter of "Fine Art" rears its ugly head when talking to Daniel. And like most artists, he has definite feelings about what differentiates the finer arts from the more popular forms of the same artistic expressions. "I go to conventions each year and inevitably I'm put on a panel "Fine Art vs Illustration." To me, Fine Art is what you make of it. I've been to galleries and seen fine art that was really crap and I've seen line art in coloring books that was really well done. The only painting I've ever consciously done for no other reason than because I wanted to was my "Sea of Tears" mermaid painting. That was done as a response to the soft core pornography that has been infiltrating fantasy art work. I thought if you wanted to portray a mermaid, you didn't have to go the gynecological or Penthouse Magazine style to get your point across. It could be done with subtlety and a little bit of grace. I've always enjoyed sharing my art and sharing it with as many people as I can. There's nothing more satisfying than seeing a kid in a toy store pick up something you did and say "Wow!" Or see a child really getting into the pictures in a children's book you've illustrated. Or someone picking up a book with a cover you've done and to them that's the only way they see the character. After all these years I still get a thrill going into a bookstore and seeing my stuff on the rack. It's a great feeling."

Daniel has discovered something else he likes about creating his own model kits. He has a freedom of thought and design that doesn't often apply when he's doing a job for someone else. "When I approach the kits, there's a point where it could either be a kit or a painting. They both start out the same way, with designs and sketches. Then there's a point where they could go either way. I try to put as much story-telling into the kit as I would a painting. I'm fairly new to the garage kit scene and I've been playing catch-up with it by reading back issues of magazines and talking to people. I've been told that the original designs are difficult to sell because they aren't based on a license. But, to me the real attractive thing about doing garage kits is that nobody is telling me what to do. With a painting there's an art director saying, 'Can you change his arm?' although that doesn't happen as much as it used to, but they can still ask for changes. With garage kits if I want to do a character I do it. No one is telling me what to do or how to do it. No one may buy it, but that's not the point. The point is doing it."

Another small joy in creating garage kits is seeing how modelers approach finishing a kit he has created. "It is a shared experience. Once I've finished a kit, box it up and send it off to the person who bought it, my part is done. It's your turn. I've seen several of my kits that were painted by other people and it's amazing how someone will latch onto something and interpret it so differently in the same kit. It's really neat to see how someone interprets your work in their work and the two blend together. It's really fascinating."

Just as his paintings for book covers are based upon the stories contained in the books, Daniel's kits have stories that go along with them as well. "The Witch has been my best selling kit. I think it is because of

***Above left: A 28 inch, one-of-a-kind Gandalf doll. Clothing and boots were designed and sewn by Daniel. Very first sculpture. Left: The Monarch, a one-of-a-kind, 10-inch sculpture in Super Sculpey™ and painted in oils.***



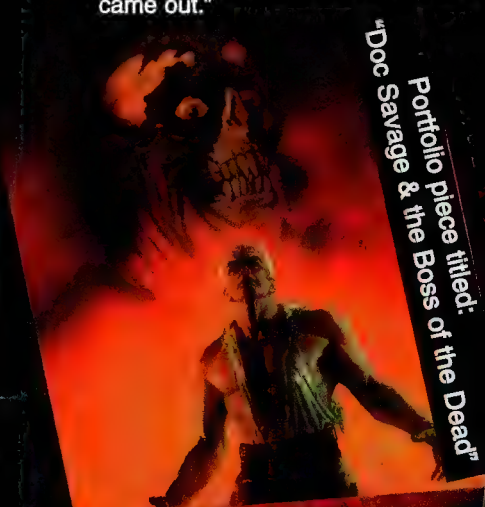
the diorama and the story that you see in the kit. To give you a little bit of background on it, the story comes directly from the stories that my Grandmother brought over from the Ukraine of Baba Yagga, the witch. There's a great Eastern European influence. The whole kit is dedicated to the memory of my grandmother, and the hands are my grandmother's hands. She had really bad arthritis and her fingers were twisted and turned. That's why I made the hands that way, from my memory of my grandmother's hands. They were bony and old, but the skin was very soft. She had such a gentle touch. Those are the kinds of things it's important to bring to a kit. When you're doing a kit and thinking it through there are things that come to mind, like the wax spatters and the spell book. You've blown out a candle and the wax goes everywhere. There's even a secondary story with the cat about to pounce on the mouse coming out of the pumpkin. It's giving the modeler something more than just the figure to do."

Daniel currently has two other kits on the market. One is Gron, the Two-headed, which is out of production since the molds have worn out, but if there is a demand, Daniel will bring him back. His other kit met with controversy even before it was offered to the public. "Brax the One Eye, hasn't done well. That's another case of being advised against doing the kit. I was told, 'You're taking a very beloved character, the cyclops, and killing him off.' It's my tribute not to Harryhausen's cyclops, but to Harryhausen himself. Like thousands of others, his work was a major influence on me. So, I wanted to do a tribute kit to Harryhausen and create my interpretation of the cyclops. That's why I chose that character. Sometimes, when you feel strongly about something you just have to do it and damn the consequences. I'm glad I did that kit, and even though it didn't sell very well I'm happy how it came out."

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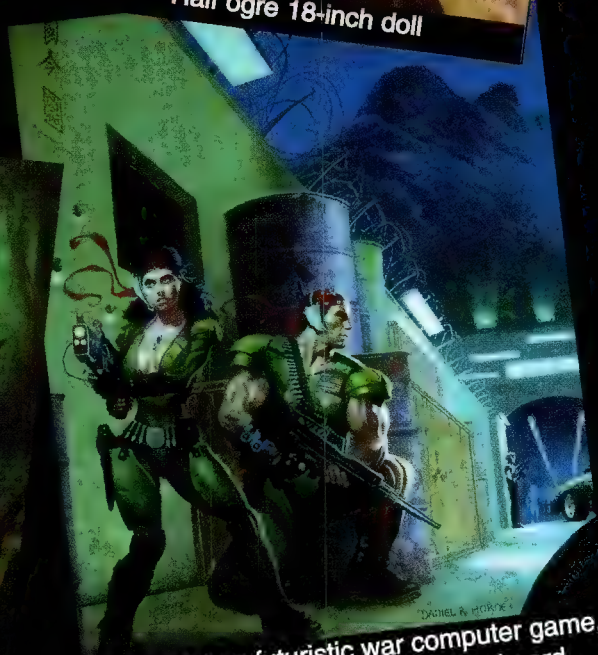
Half ogre 18-inch doll



Portfolio piece titled: "Doc Savage & the Boss of the Dead"



Cover painting "Dragon at the World's End" published by NAL.



Cover art to a futuristic war computer game, again painted in oils on illustration board.



"Shadow of a Dark Queen, Book 2" oils on illustration board 24x36.



"Still Unlucky" oils on canvas.



Daniel has another kit, "All that Glitters" which has not been produced yet. Like his other kits there's a story behind it. "I keep a sketchbook just for kits. I wanted to do a girl kit, but my way. The story is that there's a creature that lives at the edge of the swamp. Like an alligator he lies in wait. He lays a trap by tossing these brightly colored jewels on the ground and whenever someone stops to pick them up or becomes bedazzled by them, he sneaks up behind them and they're gone. That was a fun kit to do. It combined several things I like; a beautiful woman and a creature. He's not stopping there, however, because Daniel has plans for several other kits, at least two of which will be produced by the folks at *Modeler's Resource*.

"Some of the other kit ideas I'm working on now are a Dr. Caligari from the movie, a Drow Queen which is a half woman, half spider, a quarter scale Maria 2000, my version of Maria from Metropolis, but updated. There are various fantasy characters and I'm doing Calibos from Clash of the Titans, but I'm not doing the Harryhausen puppet. I'm doing the actor. I always thought that he did a wonderful job of adding pathos to the character. You had a hard time hating him even though he killed all but one of the winged horses. I'll be doing him in a swamp scene, holding a horse skull. Just so you don't like him too much."

It is a certainty that with future offerings, Daniel will be giving the modeler and viewer more than just a standard pose and standard characters. When you see his work, look beyond the surface and see the story he has so carefully laid out. "I enjoy telling a story, whether it's in a painting or sculpture. It's a life-choice. I can't help it, being an artist is the only thing I wanted to be in my life. I just have a need to tell a story and share it with people. I enjoy sharing my work."



Reach Daniel Home via the Internet:  
<http://www.geocities.com/danielrhorne/index2c.html>  
 E-mail: [fourhorn@erols.com](mailto:fourhorn@erols.com)



*Above: Daniel created this tribute kit to the Aurora Witch, one of his first kit releases in the Garage Kit industry. More of some of the unique art that Daniel has produced for a variety of purposes and clients is highlighted on this page.*

"Cave Chic" from Portfolio



**Daniel surrounded by some of his sculpted creations.**



Cover painting "Little People"





## - Kits That Time Forgot - Continued From Page 35 -

self. The interchangeable arms lock into the figure so that it "strikes idiot poses" and conveys a humorous message along with the appropriate placard, which can be slipped into a frame on the base.

The parts fit together very well in some cases, but not so well in others. I'm not sure how much of this was due to the age of the molds, and how much to the standards for parts fit that existed in the 1960s. The arm halves, for example, went together almost perfectly. But the complex contours of the pieces that make up the hands created furlslugginer gaps that needed to be filled. There was very little flash on the model, and molding flaws, such as ejector-pin marks, were few. The white styrene in which Revell-Monogram molded the kit was rather soft and easy to work. I dressed up the base with a resin nameplate from Posthumous Productions.

I found an easy way to mount all them noodnik arms for painting: I cut eight pieces of sprue about six inches long, and nipped off any side branches from one end of each piece. This end was then warmed by being held next to (not over) a candle flame until the plastic began to soften. I immediately pushed the warm plastic against the top of my work bench to flatten it out and form a disk. After the sprue had cooled, I sanded the outer surface of the disk I'd created with coarse sandpaper. This leveled the surface and provided more "tooth" for the glue I'd use on it later.

Next, I made a right-angle bend in the middle of each piece of sprue. I held the plastic with the middle about an inch or so over my candle flame. I kept rotating the sprue so that it heated evenly on all sides. When the plastic got soft and rubbery, I made the bend.

When the arms were ready for paint, I cemented the flattened disk of a sprue mount into the arm lock (which holds the arm to the figure)



### What, me worry?

Publications, 2000) as a reference source for my paint scheme. Windsor & Newton artists oils were used to get just the right cheesy flesh tones...ecch!

The figure's clothes were flattened and sealed with Testors Dullcote™. For a lifelike sheen, I sprayed Testors Clear satin finish on the flesh areas. The eyes were made realistically shiny with Clear Gloss Top Coat. A single application of Future Acrylic Floor Finish went on the placard frame, the base, and Alfred's hair and lips.

I spent 50 hours on this little trip back in time. That may seem like a lot of time for a figure kit, even though the model includes four sets of arms. But then, I'm a MAD modeler...

— Mark McGovern (Alfred E. Neuman photos by: Ken Roshak)

### • Fireball 500 •

Back on store shelves, much to the delight of modelers everywhere is George Barris' Fireball 500, star of the movie of the same name! Some might say that Frankie Avalon and Annette Funicello were the stars of that 1966 AIP racing extravaganza, but those of us who build models and love custom cars know that the car was the star. Based on a Plymouth Barracuda, this custom exhibits styling touches that showed up several years later in the Pontiac GTOs and Firebirds. As I was building the kit I thought that it would be interesting to convert it to a superhero type car. Then I realized that it also bore styling resemblances to one of Mr. Barris' other great creations, the Batmobile from the 1966-67 TV series. The twin cockpit and long sweeping lines are quite reminiscent of the Caped Crusader's ride and I have it on good authority that the wheels used in this kit are the same ones used on the Batmobile. So those of you converting your Futuras to Batmobiles might just want to pick up this kit.

This kit eluded me back in my car-building frenzy days of the mid 60s, so I'm glad AMT has given me a chance to build it again with this re-issue. The kit is typical of the AMT cars of that era with a fairly detailed engine and interior. The kit even includes a cool car transport trailer to haul your Fireball around on. It's simple to assemble, but there are a couple of spots on the instructions that aren't clear. When installing the taillights (they fit in behind the headrests) they have to be put in from inside the body, not the outside like the instructions show. Also, the instructions have you placing the battery on the wrong



side as well. I also found that I had to drill out the wheel openings slightly so the metal axles would fit properly. All other assembly steps went like clockwork and the car turned out beautifully.

The only really tricky part was achieving that white blending into red paint job. I used a can of Testors Red and a can of Testors White, just like I would have done in the old days. I first masked off the front just behind the wheels and sprayed the back red. When it came to masking the red, I left a slight

opening at the point where the two colors were to meet. Instead of putting down a hard line of masking tape, I wrapped some card stock around the car and taped it down, allowing some of the white to blow under. I sprayed the white from back to front, being careful not to spray it directly under the card. The final result is a pretty close match to the box art.

I'm really glad to be able to add this re-issue to my collection. I'm even thinking of picking up another one and doing some superhero customizing on it. Judging from the box, this looks like it may be the first in a series of re-issues of George Barris kits from AMT. If it is, I've got to say "Thanks, AMT! I'm looking forward to every single one!"

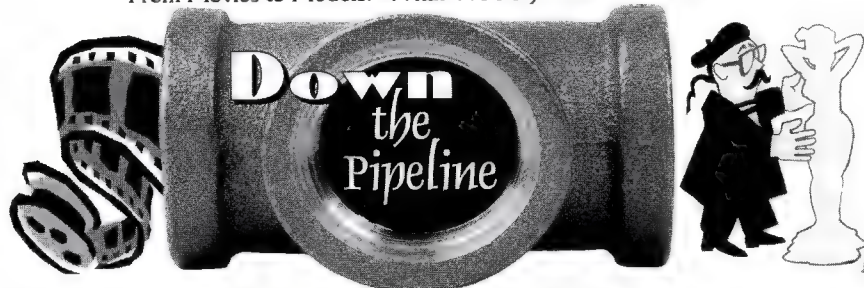
As an additional note for those of you who have a hankerin' to own the real version of this car, it was recently on sale on the internet at <http://www.cars-online.com/66cuda2972.html>. The cost? A mere \$75,000 or best offer. At least you'll get to see some cool color photos of the real thing.

— Jim Bertges

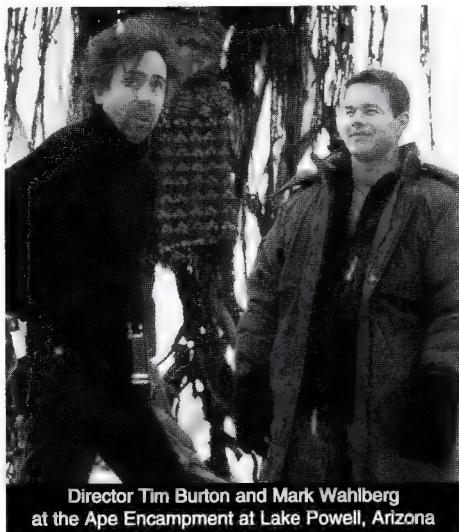




From Movies to Models: What We May See in Kit Form...



WITH JIM "MR. HOLLYWOOD" BERTGES



Director Tim Burton and Mark Wahlberg  
at the Ape Encampment at Lake Powell, Arizona

All photos © 2001, Twentieth Century Fox.  
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When the decision was made to bring Planet of the Apes back before the cameras and the name Tim Burton became associated with it, the terms "remake" and "sequel" were tossed out like bad bananas. Not only did Burton's association with the film promise to bring a new, quirky sensibility to the project, but he decided to re-tool the whole idea and give the classic story his own indelible stamp. "I wasn't interested in doing a remake or a sequel of Planet of the Apes," Burton said, "But I was intrigued by the idea of revisiting the world. Like a lot of people, I was affected by the original. It's like a good myth or fairy tale that stays with you. The idea of re-imagining that mythology is very exciting to me."

However, Burton was not one to dismiss and ignore what went before. He embraced the ideas from the original film and used them to create his own, unique vision. "The original has a life of its own, and we're trying to be respectful of it. We hope to get the best out of it and in the process introduce new characters and other story elements, keeping the essence of the original but inhabiting that world in a different way," he explained.

Even though the basic story of a world ruled by apes remains much the same, many elements of the original story have changed. The circumstances for the arrival of the man who causes great upheaval in

the ape society have been altered. Rather than being an astronaut on an exploratory mission, Mark Wahlberg portrays Capt. Leo Davidson, a pilot who accidentally crashes his space pod on an alien world. And it truly is an alien world. Unlike the original film where the surprise was that the story took place on Earth in the far flung future, this ape world is a planet far removed from Earth. However, it does promise its share of surprises.

For Richard Zanuck, Apes Producer, the new film brought a sense of déjà vu, since he was the head of production at Twentieth Century Fox who gave the green light to the original Planet of the Apes.



Mark Wahlberg is Capt. Leo Davidson,  
a space pilot stranded on an alien world

"Sometimes I feel as though I'm in my own time warp," Zanuck said. "We're dealing with the same major issues as the original film did, but today we have different skills and solutions."

"It seems simple now," Zanuck said of the decision he made in 1967 to proceed with Planet of the Apes, "but at that time it was very uncharted ground, using respected actors to portray talking apes in leading roles. But it worked, and the rest, as they say, is history. Besides the vision of Tim Burton, what we have going for us now in 2001 is the artistry of Rick Baker. Makeup people have made giant strides in what they can do today, but Rich has made a lifelong study of apes and their culture. He's legendary. He was the obvious choice for this

project."

The original film was groundbreaking in the field of makeup effects. It was a pioneering effort in the use of foam latex appliances on a mass scale and it was so special it garnered head makeup artist, John Chambers, an Academy Award for his incredible achievement. This was at a time when there was no award category for makeup, so the Academy voted Chambers a special award. It was only fitting that Rick Baker became the artist to follow in Chambers' footsteps on this project as he has won six Academy Awards for makeup since the category was added to the competition. Tim Burton explained how critical Baker's contribution to the film really was, "We wanted to keep it actor-driven and performance-based, so Rick Baker has devised these makeups which we feel give the actors playing apes a lot of subtlety of expression."

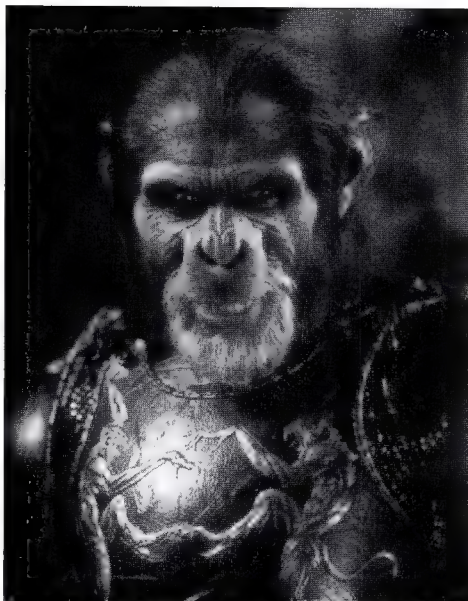
Baker had his own reasons for wanting to do the film. "I wanted to do this film based on the title and Tim Burton. The original probably inspired more people to become makeup artist than any other movie ever. I'm a make-up geek and an ape geek so this is the ultimate film for me to do."

Like Burton, Rick Baker brought his own individual artistic style and vision to the film. While giving the respect deserved to the original make-up concepts, Baker had more than thirty years of technological advances to help him bring his vision to life. "The makeup was great for the time, but basically they had one sculpture (in gorilla, chimp and orangutan versions), which they duplicated for everyone. They all had the same slicked back hair and button noses. The teeth were in the mouth, but you never saw them. I wanted to be sure our apes had lips that move so you can see the teeth. I think that seeing the teeth is very important to accept that they are speaking. In addition, I wanted each creature to be uniquely

Michael Clark Duncan is Attar, Gorilla Leader  
of the Ape Army in the newest POTA







Tim Roth is the tyrannical chimp. Thade (above left); Attar on horseback at the Ape Encampment (above middle); Cary-Hiroyuki Tagawa is Krull, an older gorilla servant.

different. I like making them characters and bringing out the individual differences."

Another important difference from the original film would be the body language of the actors portraying the apes. It seemed as though the apes in the original film had reached a point in evolution beyond their original, primal state and most of them walked and acted almost like normal humans. However, in the new film an effort was made to ensure authentic ape-like behavior. Terry Notary, a former Cirque du Soleil performer was brought in to establish an "Ape School" for the performers in the film. "We needed to loosen up the actors to approximate real ape body language," Notary explained. "Basically, a primate is a very liquid animal; he spirals into a chair. We even worked actors in small groups, got them to interact, to prod each other, because they have to start building history together. In essence, we had to teach actors how to find their own sense of being primal, to tap into their own inner ape."

Behind all the ape makeup and mannerisms lurks an incredible cast of actors who also brought considerable skill to creating their roles as individual ape characters. Tim Roth, who has villains down cold, portrays the tyrannical Thade, a chimp who commands a loyal ape army. "He's definitely the villain of the piece," Burton said, "a clear-cut villain who represents a certain point of view in the ape culture, especially the aggression of the species. As we've seen in several of his films, Tim can be terrifying. Thade is actually a chimp, the primate that Rick Baker created is the most volatile."

Helena Bohnam Carter, who, rumor has it didn't do as well as everyone else at Ape School, is Ari, a passionate, independent-thinking chimp who believes in the co-existence of humans and

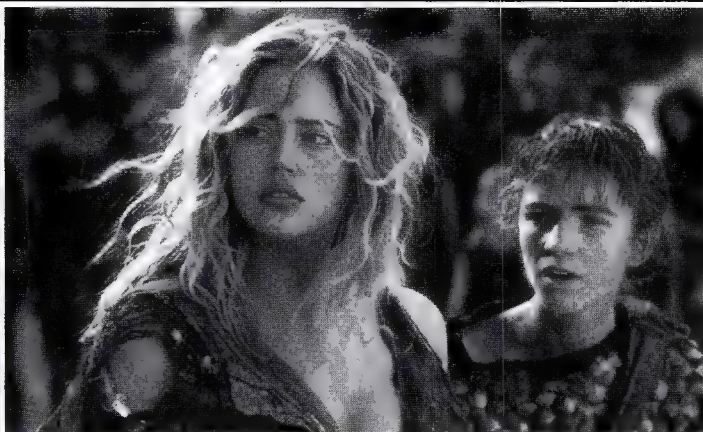
apes. Carter had to spend a bit more time in the makeup chair than most of her fellow cast members because her ape makeup was topped off with a touch of beauty makeup as well. After five hours of makeup she emerges as the most beautiful primate on the planet. Her admirers include not only the bad guy Thade, but also Wahlberg's Capt. Davidson.

Ape makeup obscured a number of familiar faces on the Apes set. The massive Michael Clark Duncan plays Attar, the gorilla leader of the ape army, trained for battle and dedicated to his spiritual leader, Thade. Cary-Hiroyuki Tagawa, known for his role as Shang Tsung in *Mortal Kombat*, plays Ari's faithful, old gorilla servant, Krull. Fan favorite David Warner is Ari's father, Sandar, a respected senator in the ape legislature. Another familiar face behind an ape's face will be Charlton Heston, putting in a cameo appearance. Also, Linda Harrison, who played Nova in the original film, is said to have a small part as well. Others, besides Wahlberg who didn't have to undergo hours in the makeup chair include supermodel Estella Warren and Kris Kristofferson who play human father and daughter, Karubi and Daena.

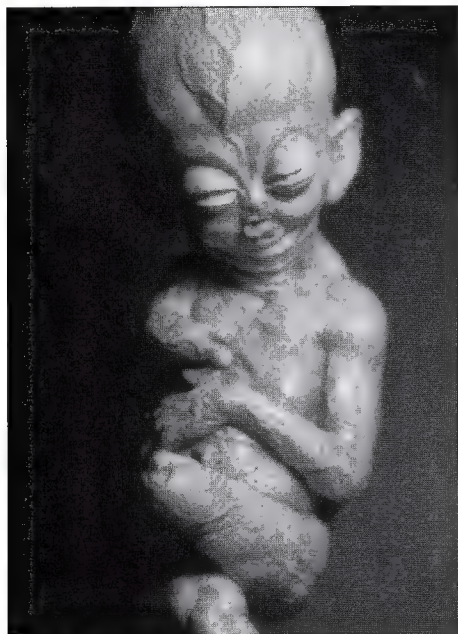
In the end, Tim Burton was able to bring his unique vision to a story that is familiar, yet has been given new depth and meaning and has taken on a life all its own. Even though they have never really gone away, the appearance of this new *Planet of the Apes* will most likely signal a revival of the five original movies in the series as well. It looks like the Summer of 2001 will be a great time to be an ape fan.



The Ape army encampment, filmed at Lake Powell, Arizona (below left); Estella Warren and Luke Eberl are among the oppressed humans (below right).







ground with metallic bronze and stained it with light brown. I stained the gray rocks with black and oversprayed them with Testor's Exhaust Buffing Metalizer. The robot himself was given a coat of Stainless Steel Metaizer which was accented with a bit of Exhaust in the deeper recesses. I even shaded the gray/blue shirt and black pants with Exhaust, just so they'd have a little gleam. The apple skin is the only place I didn't use a metallic paint, that's just a plain, shiny red. The knife blade, which is a separate part, was given a covering of aluminum foil held in place by super glue, to make it look like real metal. One small touch I added was a strip of apple peel coming off the piece of fruit. For this I painted a small spiral of the same metallic gold I used on the apple onto a piece of foil. On top of that strip of gold, I painted another spiral of red. When the paint had dried, I peeled it off the foil, trimmed it and glued it to the apple, right where the knife blade is touching it.

The kit comes in seven parts and is well cast. There were a few minor air bubbles on the lower surfaces of the arms, but they were easily filled. The sculptural detail is excellent and the look of the kit takes me back to the Science Fiction magazines of the mid-Sixties. I know there's a story behind this guy; I just wish someone would write it.

Then we have Richard's OSmutantES. It's odd that the most straightforward of Richard's kits has the strangest name. This is a one piece, hollow cast bust of a demonic, mutated creature of some sort. The style is reminiscent of Richard's Malacypse Flax piece. It has a kind of layered, twisting depth to it that reminds me of an elaborate piece of jewelry. It is the simplest of all of Richard's kits so far and was lots of fun to paint in varying shades of green. If you're looking for a fellow (at least I think he's a fellow) who will fit in at the Star Wars cantina or at your next demonic ritual, this is the guy.

And now, for your convenience, both of these kits are also available from Joyz Toyz at [joyztoyz@home.com](mailto:joyztoyz@home.com). Joyz will be handling all the upcoming releases from Richard Leach and, trust me, there's some really interesting stuff coming up.

### Pinkerton's Pickled Punk

Step right up, folks! Take a look if you dare! Right before your very eyes, is it a strange alien embryo? Is it a twisted mutation of nature? Or is it some mad scientific experiment gone terribly wrong? For one thin dime you will have a chance to decide. Come one, come all! Cast your gaze upon one of the strangest sights you'll ever see....the Pickled Punk!

If they still had sideshows, that just might be what you'd hear as you paid your ten cents and were ushered into a darkened tent to gaze in awe and wonder at the tiny, malformed lump of flesh turning slowly as it floats in a jar of some unknown substance. However, this isn't a sideshow display; nope, it's a one-piece resin casting from the strange and talented mind of John Pinkerton and his Pinkerton F/X. John is the same talented sculptor who offers the full scale alien head called "Believe" and the 1:1 scale alien invader called "Little Green Man." This little guy bears a close resemblance to his two predecessors. You can really see John's sculpting style in this little piece, which is also 1:1 scale, by the way.

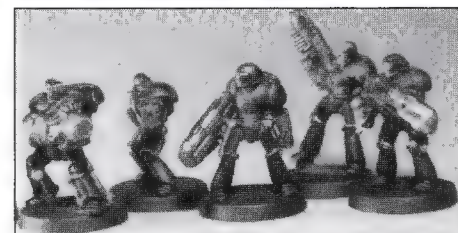
When I got this kit, I was advised that it had been cast in special translucent resin and the best way to take advantage of this was to paint it with translucent colors. Taking that advice to heart, I did my prep work very carefully. There really wasn't much to prepare, just a minor seam line to remove and no flaws or bubbles to fill. Because I didn't have to do any filling and the resin was appropriately flesh-colored, I decided to prime this guy with a clear matte finish allowing the resin to provide my base color. I then dug into my supply of transparent paints and got started. I sprayed a transparent blue over all the sculpted veins and followed that by shading all the recessed areas with a light spray of Createx Transparent Brown. To bring out the incredible skin detail, I mixed a wash of transparent yellow ochre oil paint and ran it over the entire figure. Finally I dusted the whole thing with a pale, transparent flesh color, just to tie everything together. What little of the eyes that showed through the slitted eyelids, were painted pale blue and overcoated with a clear pearl finish which I also used on the fingernails and toenails. The whole idea of the paint job was to keep everything pale and translucent.

To complete the Pickled Punk, he comes with a cylindrical plastic container for display. Unfortunately my container met with a bit of disaster out in the garage where I do my work and I won't be able to enclose my Punk until I find a suitable replacement. What I did do, however, was to drill a 1/4-inch hole in his bottom and mounted him on a piece of clear acrylic rod. The rod fits into a simple, round black base and instead of a floating Punk in a jar, I have a Punk on a Stick.

Pickled Punk is available from Pinkerton F/X, PO Box 93, Navarre, OH 44662. You can also visit Pinkerton's web site at [www.cygenus-studios.com/pinkfx](http://www.cygenus-studios.com/pinkfx).

### VOID Horalon and Syntha Troopers

These new gaming miniatures are just a small part of a vast array of armies and creatures from I-Kore of England. They are all a part of the VOID adventure game and are also beautifully crafted figures in their own right. If you're



not familiar with gaming, it's time to jump on the bandwagon! Wargaming like VOID combines the fun of role-playing games and the skill of model building into a great way to spend your time and interact with friends. The figures and accessories that are associated with the various games come in a wide range of genres and will appeal to almost anyone who enjoys science fiction and fantasy.

The figures I built include a battlefield nightmare called a Horalon Broodmaster and a set of six troopers called Tactical Androsynths. The figures are white metal with some plastic parts and every one is highly detailed. The troopers stand a mighty one-inch tall and the Broodmaster towers over them at a good two-and-a-half inches. Assembly on the troopers consisted of adding some weapons and backpacks, but the Broodmaster was a bit more complex. This four-armed, snake-like, spiked critter comes in about fourteen parts and assembles easily with superglue, which I also used to fill in several minor gaps. I left off the upper set of arms for ease of painting and I probably should have left off the lower ones as well, but everything worked out in the end.

With the exception of the base coats which I sprayed on, these figures were painted entirely with the acrylic paint set and nylon brushes that also come from I-Kore. The brushes ranged in size from 0 to 3 and were well suited for working with these miniatures. The paints applied smoothly and covered well. I used them for staining and washes on the Broodmaster and found the metallic colors worked very well for drybrushing. I didn't actually use all 24 colors on these guys, but I made a good dent in the colors I did use.

To find out more about the range of figures available and to learn about the game VOID, contact I-Kore Ltd. at: 55 Bangor Road, Edinburgh, EH6 5JX United Kingdom.

There, see, I told you there would be unique and interesting stuff to look at here. Now that you've seen it all, I'll bet you're ready to get out there and leave your mark on the modeling world. As for me, I've got a couple of dioramas brewing out in the garage and got to get back to them. Join me next time and I might just have them finished.



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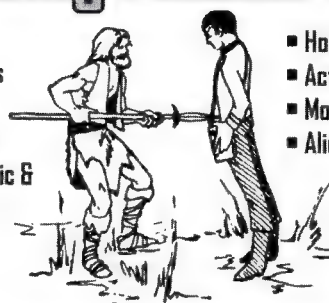
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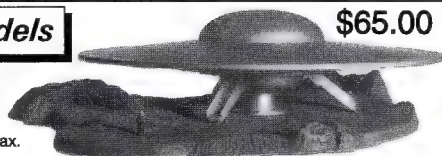


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# DOWN THE PREHISTORIC TRAIL



AS FOR THE BOOKS, never let them slip the reins of history. David Krentz's GALLERY OF DINOSAURS? I SIGH! CLOUTIER'S ENCYCLOPEDIA OF DINOSAURS

with Mike Fredericks



**D**avid Krentz Presentz recently introduced the Antediluvia Collection which are 1/72 scale, one-piece resins. Very talented artist/sculptor David Krentz (Disney's Dinosaur movie) has big plans to add many different dinosaurs and other prehistoric animals to this collection both in resin and bronze. His two latest pieces are Allosaurus at 3 3/4" long for only \$17.50 + \$2s/h and T. rex at 5 1/4" which sells for \$35.00 + \$2s/h. Dave has made his Allo somewhat gracile and his rex quite robust. Allosaurus proudly blurts out a roar to the world while T. rex appears to be in hot pursuit of its next meal. Actually both are moving, with one, lone foot on the ground but a ground base is included to easily stand them up. I love the sculptures in this series and have heard nothing but praise from others who have purchased them. The price on these detailed little wonders is so extremely reasonable that I wouldn't be surprised if they sell out. Other animals available so far in the series include the newly discovered African long-necked dinosaur Jobaria, Corythosaurus, duck-billed Gryposaurus, flying Tupuxuara and Afrovenator. You can see these at his internet site. Next is Styracosaurus and more. Order from **David Krentz, 25853 Anzio Way, Valencia CA. 91355 (661) 222-9358** or pay with your credit card through PAYPAL™ at his internet site: [www.krentzpresentz.com](http://www.krentzpresentz.com)

Mesozoic Era is a new company and is the brainchild of Darren McDonald. His first offering is a life-size Titanosaurus hatchling which is 7.5" tall by 12.5" long and sculpted by Darren. This is a rather original dinosaur model and I like it a lot. Darren told me he based the sculpture on descriptions of recently discovered fossil remains of long-necked titanosaur babies from Patagonia and an illustration by artist Gregory S. Paul. The recent South American discovery of so many titanosaur eggs, shells and embryos was an incredible find for science. Darren has produced what looks to be a very convincing portrayal of what one of these young sauropods might have looked like fresh out of its egg. His life-size sculpture has oversized "hatchling" eyes, lots of loose skin folds to compensate for much growing to be done, and an "unsteady-on-its-feet" look for his baby dinosaur. Well done Darren, especially for a first kit! Help support Darren's new company by adding a completely new dinosaur model to your collection.

The unbuilt resin kit is \$85 or Darren will build and paint it for \$170.00. Prices include shipping. Send check or M/O to: **Darren McDonald 67 N. Saunders Rd #3. Greene, Me 04236, (207) 946-3986.** [mesozoicera@hotmail.com](mailto:mesozoicera@hotmail.com). Coming next, his new 1/18 T. rex sculpted by Keith Strasser specially for Mesozoic Era and Darren's 1/10 sculpture of the raptor, Deinonychus.

I just got my copy of a 1:20 Tylosaurus from Bob Morales' Dragon Attack! This Tylosaurus proringer kit is 28" long and based upon the largest known specimen which is 45 feet long. First off, your copy of this new resin



**Titanosaur hatchling**

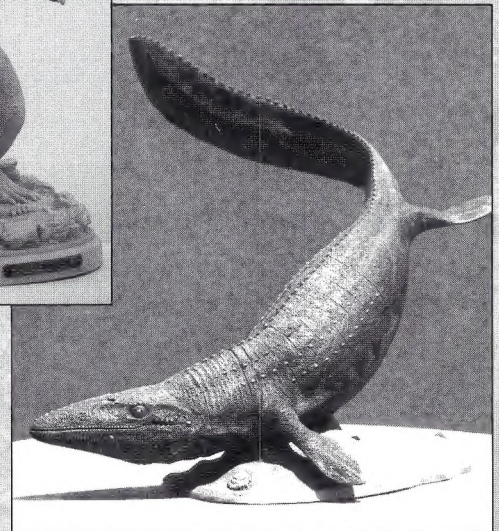
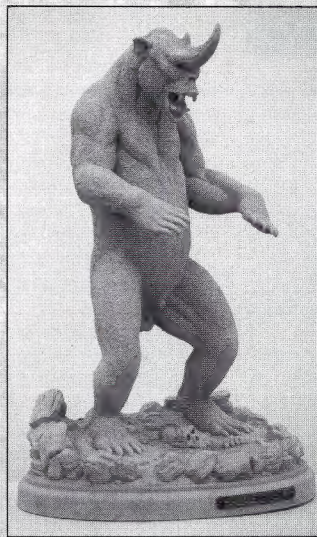


model kit arrives direct from Bob, boxed with a nice full-color work of art on the front drawn by Jim Boydston and colored by Manny Macedo. Sculptor Bob Morales autographs the box front. Inside, the kit includes a basic instruction sheet and certificate of authenticity. The large kit itself is finely cast in four main body parts plus a sprue of four individual flippers. A large resin sea floor base is also included. Drilling and pinning will be necessary to attach your Tylo to the base.

Bob has given his Tylosaurus, the largest of the mosasaur marine reptiles of the Cretaceous era, a rather different look. In a way, I'm reminded of a whale shark but with a scaly, pebbly skin with numerous armored scutes. This is a very well sculpted piece with highly detailed and very cleanly accomplished skin detail; probably what I admire most about it. And why shouldn't this kit be another winner for Dragon Attack? After all, Bob was among the very first dinosaur sculptors to start this resin hobby for dinosaur fans while he was working for the original Lunar Models Company. Look for many other dinosaur kits from Dragon Attack!

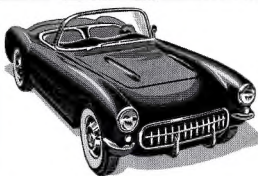
Tylosaurus kit price is \$185 plus \$8 S&H or \$315 plus \$15 S&H assembled & painted. Tylo is Professionally cast by The Alchemy Works! Visa, Mastercard, Am Exp accepted. All checks or M/O payable to **Bob Morales**, (909) 824-5928 e-mail: DRGNATK1@aol.com **Bob Morales Dragon Attack!** 320 W. Johnston St. Colton, Ca 92324.

Well-known sculptor Mick Wood has released a very limited edition of only 50 of a new prehistoric creature of his own creation he calls Bearnocerus. This purely fictional "monster" has very detailed skin and is atop a rocky groundwork base with skull. The resin sculpture comes with a signed certificate. It stands 15 1/2" tall and costs \$165.00 plus \$10 s&h from Mick Wood, 584 Surgeon Dr, Akron, Ohio 44319-4312 (330) 645-9844.



**Tylosaurus from Dragon Attack!  
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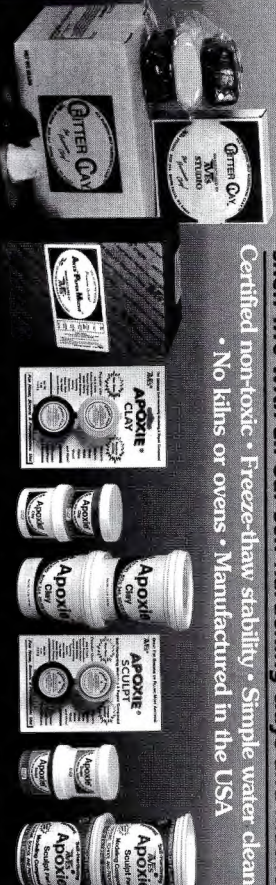
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## "Letters" - continued from page 7

### "Homage to Polar Lights & Aurora"

The latest issue of *Modeler's Resource*® showed up in my mailbox. I always enjoy seeing photos and reading about great models. I'm very active on the Internet, and there are a lot of fine model sites out there. However, the Internet is no replacement for a wonderful printed magazine or book.

Just a few comments on some of the articles. Bill Craft always amazes me. I love his Beastly Behemoths section. This is a great way to highlight some cool models from some cool movies. Bill does amazing work! Your own Scooby-Doo™ article and Hilber Graf's Horror in the Cornfield shows what can really be accomplished with action figures in the hands of a model builder. Finally, Jim Bertge's article using the Polar Lights Beatles models was inspired. Not only does he capture the spirit of the Beatles' Sgt. Pepper album, but he creates an homage to Polar Lights and Aurora.

One thing about issue #39 distressed me. There was a noticeable lack of science fiction, and you know that is my passion! What does this mean? I guess we need to get some SF material submitted to you! I've got a few projects underway, and I will be sending something to you down the road. I'm hoping my other fellow SF builders can share some of their fine work as well.

Okay, maybe "distressed" was an exaggeration. I know MR regularly brings us good SF model articles. Fred, we all greatly appreciate all you do for the hobby.

Steve "CultTVman" Iverson (E-mail)

- Your kind words and constructive reviews of the mag are always greatly appreciated. Keep 'em coming as you see fit (that's how Jim Bertges

became a regular writer, Steve a number of years ago, by the way!).

As a matter of fact, it would help me quite a bit to hear from someone like yourself who has his finger on the pulse of the Sci-Fi genre much more than I do. That area definitely deserves more articles and while I personally don't really feel all that qualified to write them, I would very much enjoy having more of those types of articles within the pages of MR. I'm hopeful that besides yourself, others will step up to the plate and begin submitting those types of articles to us for potential publication.

As I've said before, I stand in awe of what my writers are able to accomplish! Taken as a whole in Issue #39, I think Jim's article was probably the standout piece for its creativity and innovation!

I'm very grateful to be part of this hobby, Steve. Thanks for your support of this publication.

### "Just Starting Out with Resin"

I am just starting out in resin models. What paint do you use? I was going to use a regular water-based craft paint and then coat it with dull coat when finished. Is this proper? I could not find any books or articles on this.

Jim Dew (E-mail)

- As far as paint, you can essentially use whatever you're most comfortable using; enamels, acrylics - whatever!

Coating with a dull coat to protect the paint is a good idea. You can even start off with water-based craft paints, apply a dull coat and then come back and use oil-based enamels over that if you wish. The dull coat will seal and protect the water-based paints underneath it. This is especially true if you choose to use an oil-based stain

first and then wish to apply water-based paints on top of it.

You're right, there are no articles that deal with types of paints to use per se, although often, our writers will incorporate this type of information in their articles.

If you need anything further, please don't hesitate.

### "Love the Irwin Allen Stuff"

Dear Editor,

I love the articles you do on Irwin Allen stuff. The recent issues covering the Jupiter 2 and Monster in Motion's Seaview were excellent!

How about doing an article on the "Land of the Giants" Spindrift? It's my favorite Sci-Fi vehicle. I'm hoping that Polar Lights does a reissue of the classic Aurora kit soon. I understand that they want to, but don't have the license as of yet. It's been an awful long wait! Is there any word that Monsters in Motion will do a resin Spindrift in the future? The Lunar Models' kit is quite difficult to build unless you're an expert.

Please do an article on the Spindrift. Also, join us Spindrift fans in pushing Polar Lights along to get it back out on the market.

Thanks, Mark Chapman, Canada (E-mail)

- As far as the Spindrift goes, you've got me in your corner. That was one cool ship! It was one of my favorite shows when I was a kid. I'm sure if the demand is there and the folks at Polar Lights are able to acquire the licensing, they'll produce the kit.

We'll see about getting an article going on that particular Sci-Fi kit for you and other fans of the TV show. Stay tuned.

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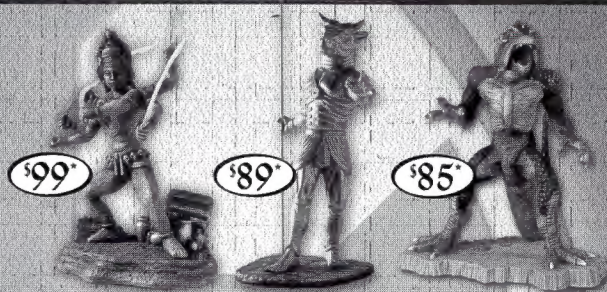
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# **MODELER'S**

## **R E S O U R C E**

### **The Borg: Villain You Love to Hate**

FX and Makeup Artist, Bradley M. Look steps up to the plate with this new, fully licensed Borg bust!



### **From the Lair of the Craftbeast**

Go West, Young Man! Bill shines the light on a resin rendition of West World's Gunslinger!

### **Adventures in Modeling...**

Get ready, Crimestoppers; it's Dick Tracy to the rescue!

### **Hardware Zone**

Mark Fergel heads to the heights with Gunstar!

### **Kits that Time Forgot...**

More kits from the past that have either been out-of-production for a bit or recently reissued...



### **Garage Kits Are Such Easy Prey**

Jerry Buchanan heads north and finds an unlikely "Kennel Dog" for the modeler in you...

All this and more (final contents may differ) in Issue #42...  
shipping the first week of September! [www.modelersresource.com](http://www.modelersresource.com)





# Rolling St. Valentine's Day Massacre, '20s

John

Louis

Available Now...



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